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THE ILLUSTRATED LONDON NEWS

REGISTERED AS A NEWSPAPER FOR TRANSMISSION IN THE UNITED KINGDOM AND TO CANADA AND NEWFOUNDLAND BY MAGAZINE POST.

SATURDAY, MARCH 8, 1930.

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HOW JAPAN STAGES "SCOTT-SHARKEY" CONTESTS: A WRESTLING MATCH IN TOKYO'S "ALBERT HALL."

In view of the very great and, to many, the surprising attention attracted to such boxing matches as the recent Scott-Sharkey fight at Miami, unusual interest attaches to this representation of what may be called the Japanese equivalent to such an affair. For that reason, although we have published

it before, we reprint it on a larger scale. Describing it, the catalogue says: "The Kokugi-kwan. The 'Albert Hall' of Tokyo, where in January and May two hundred wrestlers contest for the National Championship in two large groups. The judges consist of four Elder Wrestlers, in addition to an umpire."

FROM THE PICTURE BY THE DISTINGUISHED JAPANESE ARTIST, RAKUTEN KITAZAWA, IN THE EXHIBITION OF HIS WORKS AT THE FINE ART SOCIETY'S, NEW BOND STREET.



By G. K. CHESTERTON.

LOOKING back on a wild and wasted life, I realise that I have especially sinned in neglecting to read novels. I mean the really novel novels; for such old lumber as Dickens and Jane Austen I know fairly well. If instead of trifling away my time over pamphlets about Collectivism or Co-operation, plunging for mere pleasure into the unhealthy excitement of theological debates with dons, or enjoying the empty mirth of statistics about Poland and Czecho-slovakia, I had quietly sat at home doing my duty and reading every novel as it comes out, I might be a more serious and earnest man than I am to-day. If instead of loitering to laugh over something, merely because it happened to be laughable, I had walked stiffly and sternly on to the Circulating Library, and put myself under the tuition of our more passionate lady novelists, I might by this time be as intense as they. If instead of leading a riotous life, scrapping with Mr. Shaw about Socialism, or Dean Inge about Science, I had believed everything I was told about marriage by an unmarried young woman in an avowedly imaginary story, I might now have a more undisturbed faith and simplicity. Novels are the great monument of the amazing credulity of the modern mind; for people believe them quite seriously, even though they do not pretend to be true.

But it is really true, alas! that I have failed to follow adequately the development of serious fiction. I do not admit that I have entirely failed to follow the development of serious facts. Not only have I discussed Labour with Socialists, or Science with Scientists, but I have argued with myself about other things, so new and true that I cannot get anybody else to argue about them. The world-wide power of trusts, for instance, is a thing that is never attacked and never defended. It seems to have been completed without having ever been proposed; we might say without having ever been begun. The small shopkeeper has been destroyed in the twentieth century, as the small yeoman was destroyed in the eighteenth century. But for the yeoman there was protest and regret; great poets sang his dirge, and great orators like Cobbett died trying to avenge his death. But the modern destructive changes seem to be too new to be noticed. Perhaps they are too enormous to be seen. No; I do not think it can be fairly said that I have neglected the most recent realities of the real world. It seems rather the real world that neglects them.

Nor do I confess, thank heaven, to the more odious vice of neglecting funny or frivolous fiction; whether in the sense of reading everything from the first story of Mr. Jacobs to the last story of Mr. Wodehouse; or in that richer sense in which the joke consists entirely of a corpse, a bloodstained hat-peg, or the mysterious footprints of a three-legged man in the garden. I have been a munificent patron of fiction of that description; and have even presented the public with a corpse or two of my own. In short, the limitation of my literary experience is altogether on the side of the modern serious novel; especially that very serious novel which is all about the psychology of flirting and jilting and going to jazz dances. I have read hundreds of books bearing titles like "Socialism: The Way Out"; or "Society: the Way In"; or "Japanese Light on the Paulus Mythus"; or "Cannibalism the Clue to Catholicism"; or "Paricide: a Contribution to Progress"; or "The Traffic

Problem: The Example of Greenland"; or "Must We Drink?"; or "Should We Eat?"; or "Do We Breathe?"; and all those grave and baffling questions. I have also read hundreds of books bearing titles like "Who Killed Humphrey Higgleswick?"; or "The Blood on the Blotting-paper"; or "The Secret of Piccadilly Circus"; or "The Clue of the Stolen Toothbrush"; and so on and so on. But I have not read with sufficient regularity, diligence, and piety all those other books that bear titles like "The Grasswidowhood of Grace Bellow"; or "The Seventh Honeymoon of Sylphide Squeak"; or "Dear Lady Divorce"; or "The Sex of Samuel Stubbin"; or

reasonable reason merely to say that they bore me. For I did once really try to read them; and I got lost. One reason is that I think there is in all literature a sort of purpose; quite different from the mere moralising that is generally meant by a novel with a purpose. There is something in the plan of the idea that is straight like a backbone and pointing like an arrow. It is meant to go somewhere, or at least to point somewhere; to its end, not only in the modern sense of an ending, but in the mediæval sense of a fruition. Now, I think that many of the less intellectual stories have kept this, where the more intellectual stories have lost it. The writer of detective stories, having once asked who killed Humphrey Higgleswick, must, after all, end by telling us who did it, even by the mean subterfuge of saying it was Humphrey Higgleswick. But the serious novelist asks a question that he does not answer; often that he is really incompetent to answer. The sex of Samuel Stubbin may even remain in considerable doubt, in some of the more emotional passages, and the seventh honeymoon of Sylphide seems to have nothing to do with the probable prospect of her eighth. It is the custom of these writers to scoff at the old sentimental novel or novelette, in which the story always ended happily to the sound of church bells. But, judged by the highest standards of heroic or great literature, like the Greek tragedies or the great epics, the novelette was really far superior to the novel. It set itself to reach a certain goal—the marriage of two persons, with all its really vital culmination in the founding of a family and a vow to God; and all other incidents were interesting because they pointed to a consummation which was, by legitimate hypothesis, a grand consummation.

But the modern refusal both of the religious vow and the romantic hope has broken the backbone of the business altogether, and it is only an assorted bag of bones. People are minutely described as experiencing one idiotic passion after another, passions which they themselves recognise as idiotic, and which even their own wretched philosophy forbids them to regard as steps towards any end. The sentimental novelette was a simplified and limited convention of the thing; in which, for the sake of argument, marriage was made the prize. Of course marriage is not the only thing that happens in life; and somebody else may study another section with another goal. But the modern serious novel seriously denies that there is any goal. They cannot point to the human happiness which the romantics associated with gaining the prize. They cannot point to the heavenly happiness which the religious associated with keeping the vow. They are driven back entirely on the microscopic description of these aimless appetites in themselves. And, microscopically studied in themselves, they are not very interesting to a middle-aged man with plenty of other things to think about. In short, the old literature, both great and trivial, was built on the idea that there is a purpose in life, even if it is not always completed in this life; and it really

was interesting to follow the stages of such a purpose; from the meeting to the wedding, from the wedding to the bells, and from the bells to the church. But modern philosophy has taken the life out of modern fiction. It is simply dissolving into separate fragments and then into formlessness; and deserves much more than the romantic novel the modern reproach of being "sloppy."



THE REGENT OF HUNGARY, WHO HAS RECENTLY CELEBRATED THE TENTH ANNIVERSARY OF HIS ELECTION: ADMIRAL NICHOLAS HORTHY.

Celebrations of the tenth anniversary of Admiral Horthy's election as Regent of Hungary began in Budapest on February 28 with a procession to the Palace, where a great crowd gathered, and the Regent, with his wife and son, appeared on the balcony. He received many deputations and addresses. On March 1 he laid a wreath on the Tomb of the Unknown Soldier and attended a service in the Coronation Church. In the evening there was a gala performance at the Opera. Admiral Horthy comes of an old Protestant family ennobled in 1635. In 1882, as a boy of fourteen, he entered the Naval Academy at Fiume, and served for thirty-six years in the Austro-Hungarian Navy, which ceased to exist in October, 1918. During the war he commanded the light cruiser "Novara," fought several actions in the Adriatic, and was badly wounded. Later, he commanded the Dreadnought "Prince Eugen," suppressed a naval mutiny at Cattaro in February, 1918, and became Admiral of the Fleet. In 1919 he became Minister of War in the Nationalist Government formed at Szegedin to oppose Bela Kun's Bolshevist régime. When the latter collapsed under Rumanian attacks, he entered Budapest and was proclaimed Regent.

From the Painting by Philip de Laszlo. By Courtesy of the Artist. (Artist's Copyright Reserved.)

"Harold Hatrack, Soul-Thief"; or "The Hypnotist of Insomnia Smith." All these grave and laborious and often carefully written books come out season after season; and somehow I have missed them. Sometimes they miss me, even when hurled at my head by publishers. It were vain to deny that I sometimes deliberately avoid them. I have a reason, of a reasonable sort; for I do not think it is a really

Institut Zeileis, Gallspach

Eine Behandlung

Nr 1753

A

INSCRIBED "ONE TREATMENT":
AN ADMISSION TICKET FOR WHICH
A FEE OF 3s. IS CHARGED.

THE "WIZARD" OF GALLSPACH: HIS CLAIM TO 250,000 CURES. AN ATTRACTION TO VISITORS.

IT was reported recently that the Austrian Cabinet intended to investigate the curative activities of "Professor" Valentin Zeileis, popularly known as the "Wizard" of Gallspach, a village in Upper Austria. Some account of his career and methods of treatment is given below.

Name:	Adresse:		
Beruf:			
Geburtsjahr:	Ledig. verh.	Diagnose:	Mr. Zeileis
Aufnahmedatum:	Kinder:	Verordnung:	Dr. Zeileis

HOW THE "WIZARD" RECORDS HIS EXAMINATION OF A CASE, WHICH IS SAID TO TAKE HIM ABOUT HALF A MINUTE: A PATIENT'S FORM WITH THE DIAGNOSIS AND PRESCRIPTION (VERORDNUNG) FILLED IN.



AT CASTLE ZEILEIS: A SMALL PART OF THE ESTATE BUILT AND LAID OUT BY THE "WIZARD" FROM THE PROCEEDS OF HIS PRACTICE.



ERECTED BY THE "WIZARD" AT A COST OF £300,000: THE NEW BUILDINGS OF THE ZEILEIS INSTITUTE, WHICH IT IS EXPECTED WILL HAVE TO BE ENLARGED.



AT THE ENTRANCE OF THE ZEILEIS INSTITUTE: A SICK CHILD AWAITING ADMISSION.



THE ONLY THEME OF CONVERSATION IN GALLSPACH: A TYPICAL GROUP DISCUSSING ONE OF THE WIZARD'S "MIRACLES" OF HEALING.



THE "WIZARD" HIMSELF: "PROFESSOR" VALENTIN ZEILEIS, WHO CLAIMS TO HAVE CURED 250,000 PEOPLE BELONGING TO TWENTY-TWO NATIONALITIES.



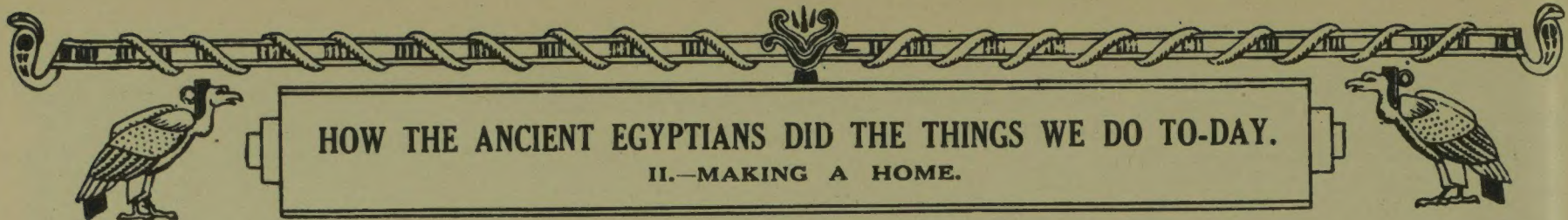
IN THE HALL OF THE NEW ZEILEIS INSTITUTE AT GALLSPACH, BUILT LAST YEAR: PATIENTS WAITING EVEN IN THE LUNCH HOUR.



THE BUSINESS SIDE OF "WIZARDRY": THE CASH-DESK, WHERE THE FEES (OF 1600 PATIENTS A DAY) ARE SAID TO BRING A DAILY INCOME OF £500.

Valentin Zeileis, the "Wizard" of Gallspach (according to statements quoted from the "Neue Freie Presse" by a "Times" correspondent in Vienna), is a Bavarian who was formerly a coppersmith, and, though holding no medical degree, claims to have cured 250,000 patients of twenty-two nationalities. Since settling at Gallspach eight years ago, he has converted it from an obscure village to a flourishing town, visited last year by 145,000 people. He lives in a castle, and in 1929 he built at his own expense an infirmary that cost £300,000. He claims to diagnose any disease, in less than a minute, by holding towards the patient's

body, a glass wand filled with helium gas and attached to a high-frequency apparatus. "The treatment lasts from one to three seconds thrice a day, 200 persons entering the surgery at the same time. By treatment of 1600 patients daily, the 'Wizard's' income is admittedly about £500 a day." The Governor of Upper Austria reported favourably on his personal character, and pointed out the advantage to the country's finances of so many foreign visitors being attracted to Austria; but a medical commission is said to have criticised his methods. The "Wizard" threatened that, if molested, he would emigrate to England or America.



HOW THE ANCIENT EGYPTIANS DID THE THINGS WE DO TO-DAY. II.—MAKING A HOME.

By S. R. K. GLANVILLE, M.A., of the Department of Egyptian and Assyrian Antiquities, British Museum.

We continue here the series of articles which Mr. S. R. K. Glanville has written specially for us, giving the substance of his six very interesting lectures, delivered for the Royal Institution, on "How Things Were Done in Ancient Egypt." The first article appeared in our issue of February 22. The following is the second, which had to be omitted from our last number for reasons of space.

THROUGHOUT their long history, the Ancient Egyptians gave more thought to the permanence of their tombs—the home of the body after death—than to their dwelling-houses on earth. This was only logical, since the future life—materialistic as their conception of it was—was to last for ever; so that, whereas even a king's palace was only required to stand for a half-century or so, a comparatively minor official would hew for himself a tomb in the living rock which, if it escaped the depredation of later generations, would be intact to-day. The result of the greater permanence of the tomb over the dwelling-house is, first, that we know a great deal more about the former than the latter; secondly, that we have sometimes to assume the character of the dwellings from the known evidence of the tombs, the building technique of which was doubtless ahead of housing-construction at most periods.

During the last century, many hundreds, probably thousands, of graves—the eternal homes—of the Pre-Dynastic Egyptians (dating, roughly, to the first three-quarters of the fourth millenium B.C.) have been excavated, while the material remains of the same people's dwellings are confined to about a dozen hut-circles and the fragmentary evidence of stakes

more permanent forms of architecture which were later evolved, and are conspicuous in almost every Egyptian stone building as the "torus" moulding and cavetto cornice.

An obvious way to give strength to reed huts of this description was to cake them with mud—as is done all over Egypt to-day—and thus produce a wattle-and-daub construction. Gradually the mud must have come to be considered the more important part in the process, and the palm ribs or papyrus stems to be regarded as playing much the same part as the steel rods in modern reinforced concrete. The size of the building could then be expanded till it was of sufficient importance to take a door (with wooden lintel) and a window, such as we have represented in the pottery model from el-Amrah in the British Museum.

Meanwhile, the growth of civilisation and of political organisation had enlarged the ideas of the king and his chiefs. Such permanent houses as there were must still have been built near the desert edge, so as to be out of reach of the flood; temporary dwellings of a suitably imposing nature were, nevertheless, required closer to the river. Therefore we find—again on very small material evidence, but with ample

support from a secondary application of the style—the use of a portable wooden house, made up of boards sewn together so as to produce various panelled designs. These, again, were accepted as the architectural convention *par excellence* for living-houses, and their form was consequently adopted for mud-brick and stone buildings—without which, indeed, we should never have guessed at the existence of the wooden originals. It is from the stone examples as adapted for tombs that we learn that the panelled woodwork was sometimes decorated with woven

tapestries, reminiscent of Persian and Turkish rugs, hung from the roof supports and fastened to staples in the ground-beams.

From a very early time it must have struck the Egyptians that the large, irregular blocks of dry Nile mud, which were left as the retreating river's banks hardened and cracked in the strong sun, could not only be used themselves as a serviceable building material, but could also be imitated by drying lumps of wet mud—regardless of the state of the river. Thus, doubtless, bricks came to be invented. At first they seem to have been used merely as subsidiary to the sandy or rocky walls of scooped-out graves and hut-circles. But, as the shape of the brick became more definite, its possibilities were appreciated, and buildings constructed entirely of sun-dried mud-brick became the rule—and have remained so ever since. How early the Egyptians were making permanent dwellings of this material it is

only possible to guess, since here, again, the actual remains are almost entirely funerary until well on into Dynastic times. There are singularly few sites which provide even examples of brick houses before the Græco-Roman period; the reason being that they were easily destructible, and were comparatively cheap to make; and consequently were continually being razed, from generation to generation, to form the foundations for successors. One site, however, now known as (Tell) el-Amarnah, has survived, along with a complete city, deserted within a quarter of a century of its foundation, half-intact. That is to say, the plan of the town is gradually being laid bare by excavation, the houses themselves, roofless and much damaged, still standing anything from six inches to seven or eight feet from the ground.

The houses at el-Amarnah belong to the bungalow type, which may be considered to have been the general rule for the country rather than the town. This is due to the fact that the site chosen for the new city by its founder, Akhenaten, had not up to this time been inhabited, and, as the town probably started on a comparatively small scale (for a capital of imperial Egypt), there was ample room for each householder of means to spread himself—rather on the lines of a modern garden city. In contrast the city of Thebes, whence these Utopians fled with their disgruntled king, must certainly have been over-

crowded, and the little evidence we possess as to its houses—from a few incomplete tomb-paintings—shows that they were of two or three storeys reared on a confined ground-plan, and often containing basements. No actual examples have been found, however.

Returning to the country house at el-Amarnah, we find a very different layout. The house of a well-to-do person stood in pleasant grounds, often possessing a private lake, besides gardens and groves. The biggest estates contained within their walls

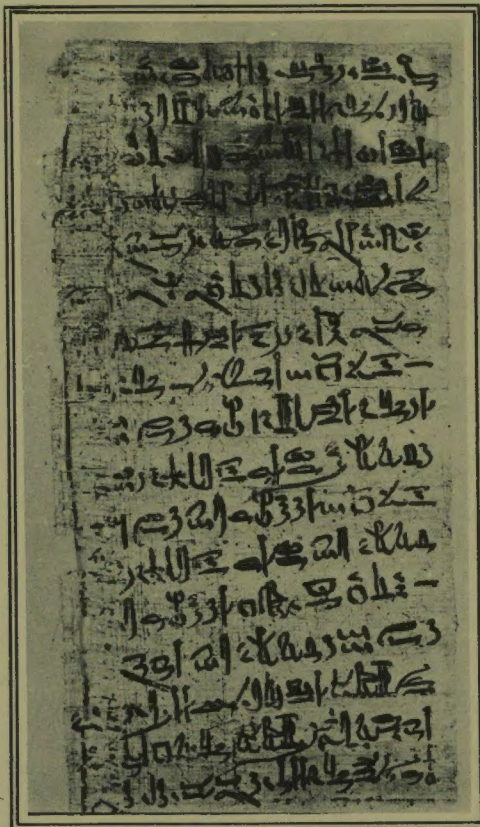
[Continued on page 402.]



HOW BRICKS CAME TO BE INVENTED IN ANCIENT EGYPT: NATURAL MUD-BLOCKS ON THE BANKS OF THE NILE—MODERN EXAMPLES.

This photograph of the Nile bank shows the dark wet mud recently uncovered by the falling river, and the lighter shelf of mud already baked by the sun and cracking into rough lumps. The use of such lumps by the ancient Egyptians for building purposes probably led to the invention of artificial mud-bricks.

from a few rude wind-screens. The hut-circles are in some cases too small to have been used as dwellings; their height is never more than two or three feet; and they have only survived because the huts were sunk some distance in the ground. Fortunately, we can fill out this picture with outside evidence: the temporary shelters of the modern Hadendoa, a people who seem to be akin to the Ancient Egyptians of the early periods, remind us that, in the days before the Nile's inundation was properly controlled by dykes and basins, the Egyptians could not have built permanent shelters with safety on the cultivable land. Indeed, it is a very common sight to-day to see the *fellahin* camping out beside their goats and their crops during the dry season, with no more protection from the weather than screens of dried maize stalks enclosing a small hearth on three sides. The nature of similar shelters in earliest Egyptian times is revealed to us by some of the first hieroglyphic drawings of buildings, from which it is clear that the same principles were in force. Papyrus was doubtless used as the maize is to-day for the simplest constructions; the more solid were built of palm ribs interwoven and strengthened by bundles of reeds at the corners and along the top. All these details were conserved in the



DOCUMENTARY EVIDENCE ON ANCIENT EGYPTIAN HOMES: PART OF A LETTER DATING FROM ABOUT 1480 B.C.

This is the recto of a letter from a man of position called Mentuhotep to an official in the Office of Works, named Aahmose, containing specifications for the building of a house.

By Courtesy of the Trustees of the British Museum.



A PICTORIAL RECORD OF EGYPTIAN DOMESTIC ARCHITECTURE: AN ILLUSTRATED PAPYRUS OF ABOUT 1350 B.C.

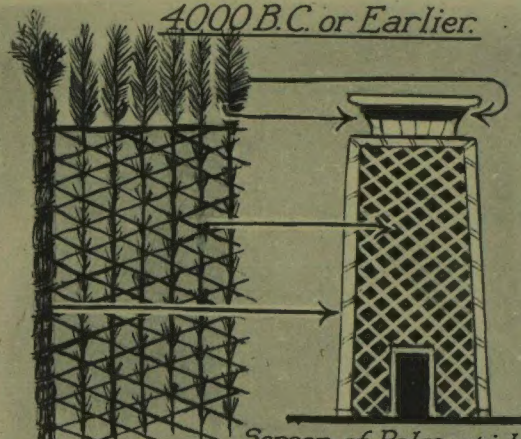
This representation of an Egyptian house in its grounds, of the 14th-century B.C., comes from a funerary papyrus. The owner and his wife are seen in the garden, on the left of which is the lake, surrounded with sycamore-figs and palms. The triangular wind-scoops on the roof are to be understood as being side by side, not one behind the other. They are commonly found on Egyptian houses to-day.

By Courtesy of the Trustees of the British Museum.

LIFE IN ANCIENT EGYPT: HOUSES; BATHS; GARDENS; GRANARIES; BREAD.

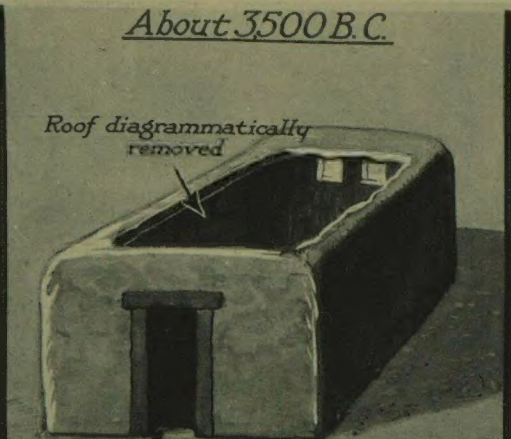
Drawn by G. H. Davis from material supplied by Mr. S. R. K. Glanville, in illustration of his article on the opposite page. (Copyrighted.)

4000 B.C. or Earlier.



Screen of Palm-sticks that was formed into a rude shelter and considerably influenced Egyptian Architecture of a later period, as seen on right.

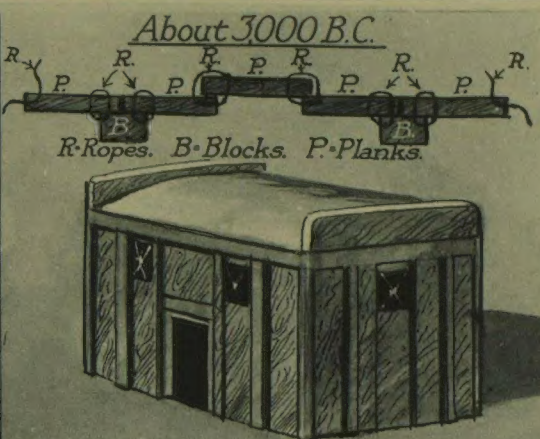
About 3500 B.C.



Roof diagrammatically removed.

Early Egyptian Hut with frame work of palms & papyrus covered with mud.

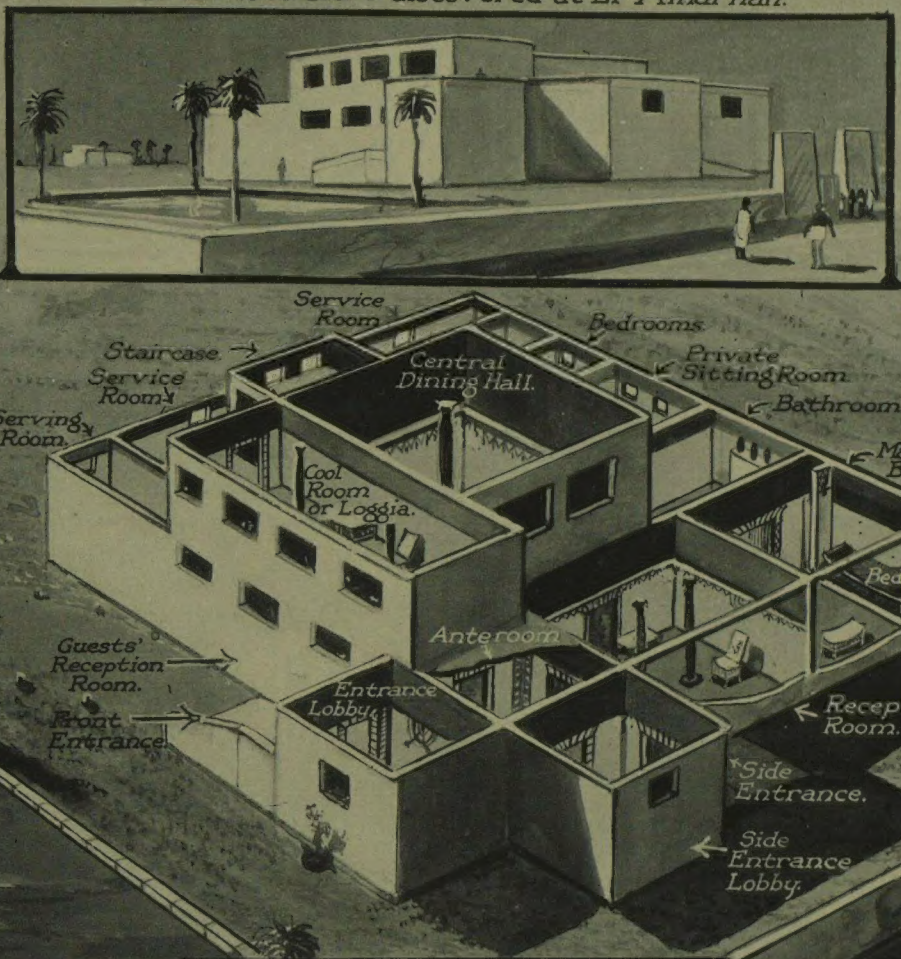
About 3000 B.C.



R-Ropes. B-Blocks. P-Planks.

Portable Wooden House made of planks tied together with rope to allow for shrinkage, caused by variation in temperature.

The House of an Egyptian of the Upper Middle Class built about 1365 B.C. & discovered at El Amarnah.




Labels: Service Room, Staircase, Service Room, Bedrooms, Private Sitting Room, Bathroom, Master's Bedroom, Granaries, Reception Room, Gate, Side Entrance, Side Entrance Lobby, Anteroom, Central Dining Hall, Cool Room or Loggia, Entrance Lobby, Front Entrance, Guests' Reception Room, Pool, Serving Room.

B.C. 1365



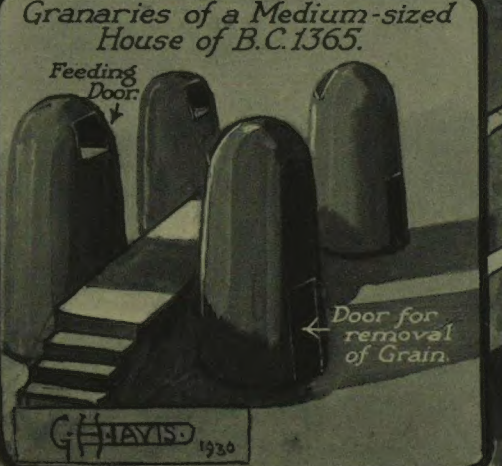
A beautiful Wall Decoration in the House at El Amarnah.

A Wall Tapestry probably made of Coloured Wools.



Lacing.

Granaries of a Medium-sized House of B.C. 1365.




Feeding Door.


Door for removal of Grain.

G. H. DAVIS 1930


Ancient Egyptian Razor.




An Egyptian Head Stool or "Pillow."




Making Bread



Filling Moulds.



Baking.



An Egyptian Household Bath B.C. 1365.



II.—"MAKING A HOME": DRAWINGS TO ILLUSTRATE MR. S. R. K. GLANVILLE'S SECOND ARTICLE (ON THE OPPOSITE PAGE).

As noted when we began this series in our issue of February 22, Mr. Glanville's interesting talks on "How Things Were Done in Ancient Egypt" formed the 104th course of Christmas Lectures "adapted to a juvenile auditory" founded by Faraday at the Royal Institution. The subject and its mode of presentation however, naturally attracted older hearers as well, and it will appeal especially to our readers, who have had so many opportunities of studying Egyptian archaeology in these pages. We accordingly arranged to publish the lectures in

the form of articles, specially written for us by the author, and accompanied by appropriate illustrations. In his first article Mr. Glanville dealt with the Nile as it affected the ancient Egyptians, and their methods of irrigation and agriculture. This week he discusses their home life and domestic architecture. The four succeeding articles will be concerned respectively with—Boats and Furniture; Building in Stone; The Workshops; and Hieroglyphs. The complete lectures will be published later, in book form, by Messrs. George Bell and Sons.

IS MARS INHABITED? A NEW ASPECT.

By Professor H. A. WAGER, A.R.C.Sc.

THE probability of Mars being inhabited has been in the minds of men for a long time. So great has been the belief in it that some people have actually been listening in, in an endeavour to pick up possible messages from Mars by wireless. This, of course, presupposes that the inhabitants of Mars are of the same nature as mankind on the earth. Not much is said about such beings, except that they may be larger, with greater powers of leaping, and so forth, on account of the difference in gravity.

The origin of the planets is very problematical. By the most modern theory the sun was at one time an immense body of glowing gas. Its near approach to some other large body probably set up tidal influences on both sides of it. This resulted in great tidal movements, and masses large and small were separated and thrown off from the sun. These masses circled round the sun, and many of them were gravitationally attracted to each other, so that larger masses were produced still circling round the sun. It is these bodies made out of scattered fragments which eventually became the planets. In the same way smaller bodies were united in the vicinity of the planets and became their satellites. The moon, therefore, by this theory, was never a part of our earth.

We cannot, therefore, ascribe to the planets any sequence in the way of age—i.e., nothing is known about the order in which they originated. The size of the planets also bears no relation to their distances from the sun. Thus Jupiter, the largest planet, is next to Mars in order of distance; whilst Neptune, the farthest one from the sun, is less than half as big as Jupiter. There may be an enormous number of years' difference in time between a phase in the evolution of one planet and a corresponding phase in another planet. For example, all these years, either before or since, may separate the time on the earth when the conditions were reached for life to appear upon it, from the time on Mars when similar conditions were reached, if ever there were any. It appears fairly certain that Mars not only has land, water, and snow, but also clouds. The brilliance of polar radiation due to the snow is very striking.

The sun will appear a much smaller body when viewed from Mars than from the earth, so that the intensity of the light received will be much less. Also, the amount of heat received on Mars from the sun will be much less, so that the surface temperature is probably considerably different. Again, gravity being much less on Mars (about three-quarters that of the earth), the atmosphere will not be so dense, which means that the atmospheric pressure at the surface will be less. The air will probably extend further from the surface than our air does, whilst the clouds will be less dense and very likely higher in the air. Water will evaporate more easily, although more slowly, because of the less amount of heat. The conditions necessary for life on the earth are very closely related to the constitution of the atmosphere—i.e., the proportion which exists between the oxygen, nitrogen, and carbon-dioxide of which our air is composed. The composition of the air has been probably slowly changing in the past, and life, for all animals and plants, is now nicely balanced as regards the air. Nothing is known as regards the composition of the air on Mars.

When life first appeared on the earth it was probably in a very primitive form—i.e., tiny particles of a transparent jelly-like substance called protoplasm, endowed with the mysterious property of life. Protoplasm is a very complex chemical substance, but it contains no new elements. It was produced from the

inorganic materials of the earth. Now, the conditions under which this protoplasm was first produced must have been very remarkable as regards temperature, moisture, chemical combination, etc., and it is likely that such conditions have never arisen since. The tiny organisms so formed have gradually evolved from simple to more complex, until the present stages of life on the earth have been reached. The most momentous event in this evolution, at any rate in plants, was the discovery—or, rather, the invention—of the green colouring matter of plants called chlorophyll. This made it possible for green plants to use the energy of the sun to obtain the most important of its food ingredients from the air and elaborate it into food for the plant.

Similarly, in the case of animals, the most important discovery was that of hæmaglobin, the red colouring matter of the blood. One necessity of all living particles of protoplasm or cells is that they shall be continually supplied with oxygen and also have the injurious by-products of their activities—carbon-dioxide—removed from the vicinity of the cells. Hæmaglobin carries out both these functions. The more primitive animals depended on each cell being surrounded by the air itself or water containing air in solution. Animals, however, by the help of a blood system, could have cells deep-seated, or far removed from the actual supply of air, because the blood circulated by means of very fine ramifying tubes to every cell of the body of the animal. This enabled animals to evolve along very different lines from the ones originally attempted. For instance,

sponges have large numbers of passages throughout the whole of their bodies along which water is continually passing, so that every cell is nearly always in contact with water. A small attempt was made to combine both animal and plant characters in the same individual, but this never reached any important stage.

At a later stage in animals other lines were apparently tried. Such, for instance, was that of pentagonal symmetry. A large group of such animals, well represented to-day in our seas, was evolved, culminating in the star-fish. This group of animals is also known by fossils from early geological times. When exchange of gases by means of blood became established, the next important thing was a support for the body. The first attempts in that direction were apparently along the lines of external support, and there is still a very large class of animals which support their bodies on this plan—namely, crabs and crayfish, which have hard and tough coverings for their bodies. Later, an internal supporting structure or skeleton appeared, made of the wonderful substance bone, and enabled a very different type of animal to evolve. All the higher animals to-day, mammals, birds, reptiles, and fish (except sharks), have such a supporting structure.

It is almost inconceivable that in the evolution of Mars a particular set of conditions could be like a similar set of conditions on the earth, such as, for instance, those suitable for the appearance of life—anyway, as we know it. Nevertheless, if it is supposed that living protoplasm appeared on Mars in a similar manner to its appearance on the earth, it is practically certain, considering the different conditions that prevail, that such protoplasm must have had initially quite different properties from

[Continued on page 402.]



THE MARTIAN JUNGLE AS IMAGINED BY H. G. WELLS: BIG SLENDER PLANTS.

This drawing was made by William R. Leigh to illustrate "The Things That Live on Mars," by H. G. Wells, in the "Cosmopolitan Magazine," 1908. It is based on a passage picturing "a jungle of big, slender, stalky, lax-textured, flood-fed plants with a sort of insect life fluttering amidst the vegetation."

Reproductions by Courtesy of "Natural History" (New York).



"THE THINGS THAT LIVE ON MARS": CREATURES IMAGINED BY H. G. WELLS.

This drawing by William R. Leigh, done for the same magazine as that of the Martian jungle adjoining, illustrates a passage in "The Things That Live on Mars," when Mr. Wells writes: "The same reason that will make the vegetation laxer and flimsier will make the forms of the Martian animal kingdom laxer and flimsier and either larger or else slenderer than earthly types."



AN IMAGINARY VIEW OF MARS FROM ONE OF ITS TWO TINY SATELLITES: THE PLANET IN CRESCENT PHASE AS VISIBLE FROM PHOBOS.

Mars has two tiny moons, named Phobos and Deimos (in Homer, the steeds that drew the war-god's chariot), which are only visible from Earth through very large telescopes when Mars is at or near opposition. They are the smallest known bodies in the solar system except meteors and possibly certain asteroids. Phobos, the inner moon, is calculated to be only about ten miles in diameter and 5286 miles from the surface of Mars. Deimos, with a diameter of about 5 miles, is 14,600 miles distant from the planet.

From a Drawing by Howard Russell Butler. Reproduced by Courtesy of "Natural History" (New York).

THE MYSTERY OF MARS: SURFACE CHANGES—CLOUDS AND VEGETATION.

DRAWN BY SCRIVEN BOLTON, F.R.A.S., F.R.S.A. (SEE ARTICLE AND ILLUSTRATIONS ON THE OPPOSITE PAGE.) (COPYRIGHTED.)

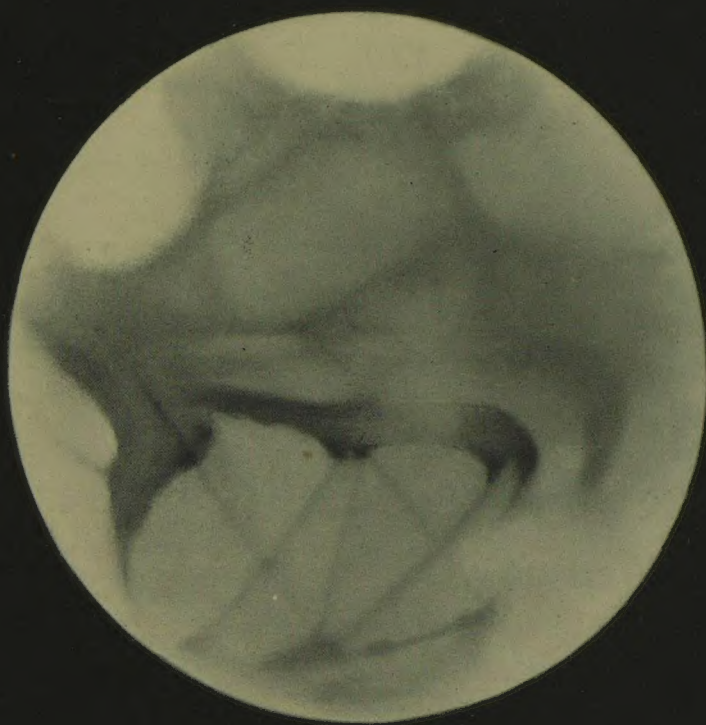


FIG. 1. 1894



FIG. 2. 1909

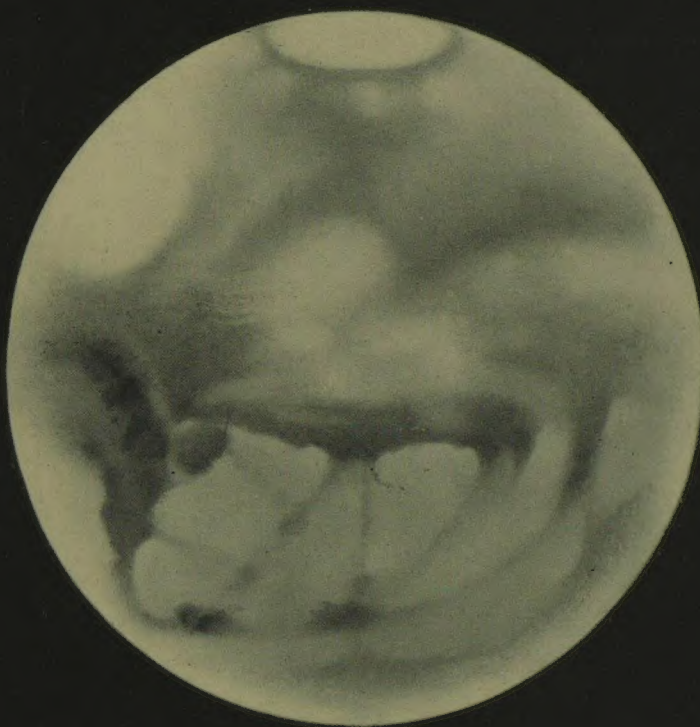


FIG. 3. 1924

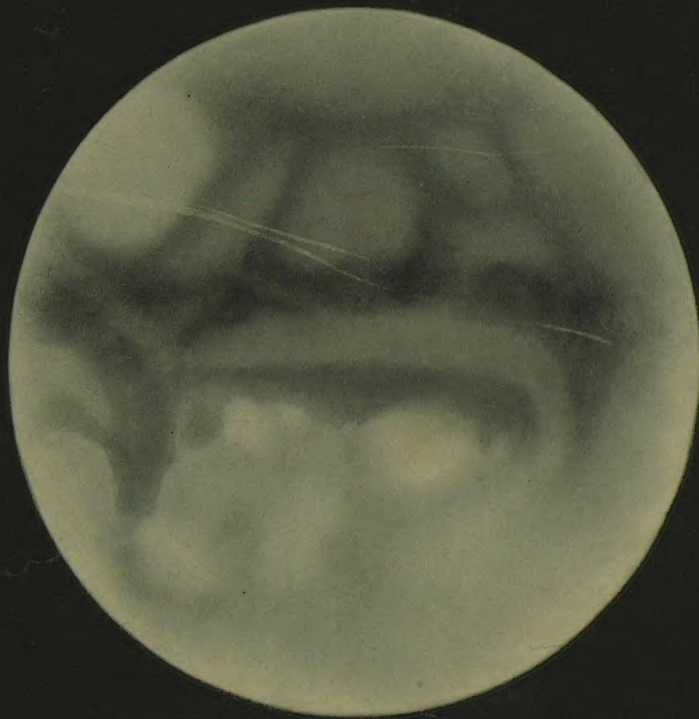


FIG. 4. 1925

Scriven Bolton del.

PROBLEMS OF OUR NEIGHBOUR PLANET: TYPICAL VIEWS OF MARS, SHOWING METEOROLOGICAL AND ACTUAL SURFACE CHANGES.

Observations of Mars, made by the leading astronomers during the last few years, clearly denote that the surface changes on Mars have, until recently, been underestimated. Obscuration of the actual surface by white fleecy clouds is found to be a common occurrence. In Fig. 3 the upper half of the disc is partially concealed from our gaze; while in Fig. 4 clouds occupy the lower half, obliterating almost completely the network of "canals" which are shown so clearly in Fig. 3. According to M. Desloges, variations in the transparency of the Martian atmosphere are due to mists, clouds, frosts, sandstorms, and possibly to havoc wrought by violent hurricanes. The principal dark areas are fairly permanent both in position

and outline; but they exhibit a variation in intensity which is irregular as well as seasonal. Usually, they are darkest in the Martian summer and autumn months, but in winter many of them are almost indistinguishable. In consonance with the seasons, their colour changes from vivid light green in spring to dark brown in the autumn, thus denoting a vegetable origin. A conspicuous change of growth is manifested by the straight broad strip of vegetation running horizontally across the planet in Fig. 2, in contrast with the scanty crop shown in Fig. 1. It is not unusual to find dark markings appearing temporarily in the ochre-coloured regions, indicating, perhaps, that desert soil has become moistened and rendered fertile.

BOOKS OF THE DAY.

ONE of the more hopeful signs for the future, I think, is the fact that English, written and spoken, is the common heritage of so large a proportion of the world's inhabitants. Who knows how much further it may spread through the agency of broadcasting, and "talkie" films, besides the increasing habit of travel? Between Britain and America especially this great bond of union in language is of incalculable value, and ultimately more potent for peace and friendship than any political agreements. More and more the books issued on both sides of the Atlantic tend to represent a common literature, owing allegiance to a single realm, the "empire" of Shakespeare.

Many American books reach me for review, and this week I propose to group together those at present on my list, adding one which, though foreign in subject and authorship, claims inclusion by the name of its publishers, who, I regret to note, have just lost their distinguished chief. Its title is "ESCAPE." The Personal Narrative of a Political Prisoner who was rescued from Lipari, the Fascist "Devil's Island." By Francesco Fausto Nitti. With a Preface by the Author's Uncle, ex-Premier of Italy. With nine Illustrations (New York and London: G. P. Putnam's Sons, the Knickerbocker Press; 10s. 6d.).

Obviously, here we have a book that is highly polemical and controversial, and there are always two sides to a controversy. Various nations at various periods have had to call in a Dictator to cure the ills of an ailing body politic, and—as in the days of Pericles, Cæsar, or Sulla—dictatorial remedies are apt to be drastic. There are always people, moreover, who dislike being dictated to. Into the controversy raised by Signor Nitti's book I do not intend to enter, having no personal acquaintance with the rights and wrongs of the case. I only know that an Italian business friend of mine, not at all a rabid person politically, always praises Fascism as having given to Italy discipline, order, and stability.

Discipline, perhaps, is one of those good things we may have too much of, especially as administered by rough subordinates in remote places. If all the painful story of this book be true, I can only hope that some of the events can be ascribed, not so much to the system or the central authority, as to the rancour of individuals beyond the reach of control. Apart, however, from its aspect as a presentation of prison life among political deportees, Signor Nitti's narrative has an adventure interest in the exciting circumstances of his escape, with two companions, to France. "It was America," he mentions, "which appeared most stirred," when the affair found its way into the papers.

The actual Devil's Island—the French West Indian penal colony—to which Signor Nitti compares the conditions on Lipari and Lampedusa—is vividly described, after a voluntary "incarceration" there, by an adventurous young American traveller in "NEW WORLDS TO CONQUER." By Richard Halliburton, Author of "The Royal Road to Romance" and "The Glorious Adventure." With many Illustrations (Bles; 16s.). Mr. Halliburton is a young man with an extraordinary zest for doing difficult or perilous things, and re-enacting historic exploits. If there is a suspicion of the stunt spirit about his achievements, with an element of foolhardiness, criticism is disarmed by his genial, amusing manner and entire lack of boastfulness.

In this new book he goes careering round South America. Among many other adventures, he gazes into the yawning crater of Popocatepetl; dives twice from a height of seventy feet into the Well of Death, where Maya maidens used to be cast as a sacrifice to the Rain God; re-lives the life of Robinson Crusoe on Tobago Island; and swims the Panama Canal (in stages) from the Atlantic to the Pacific, braving alligators, sharks, and barracudas. Once the barracudas nearly got him, and he was hauled into his escorting boat only just in time. Impressed, apparently, by his engaging "cheek," the Panama Canal authorities allowed the mighty locks to be opened for him to pass through, while he undertook to pay the lock charges according to his tonnage. "I'm the SS. Richard Halliburton," he told the astonished superintendent of the Gatun lock, who replied: "You're the smallest ship in the history of the Panama Canal"; and, after a bit of calculation, "You owe me thirty-five cents." Mr. Halliburton also visited the great Iguassu Falls; followed in the wake of Columbus by "rediscovering" the island of San Salvador (this time in the sea-plane "Santa Maria"); and stood

upon that "peak in Darien" from which European eyes first "stared at the Pacific." He points out that Keats was incorrect in ascribing to Cortes a discovery really made by Vasco Núñez de Balboa.

A different type of American traveller tells his experiences in a more jog-trot and discursive vein in "I DISCOVER GREECE." Wherein an Incurable Nomad sets forth What Befell Him and an Artist Friend During a Labyrinthine Summer Journey Through Modern Hellas. By Harry A. Franck. With ninety-eight Illustrations (Methuen; 12s. 6d.). This author, who confesses to being "no archaeologist," does not share Mr. Halliburton's *flair* for repeating celebrated deeds. "Not only did I not run from Marathon to Athens," he says, "but I did not so much as visit that famous mound at all, yet a mediæval motor-bus leaves Athens for Marathon every afternoon." Shade of Miltiades! Mr. Franck is somewhat critical of British rule in Cyprus, as also of English manners and speech. But then, too, he is

Apes," where-in they are represented as assuming themselves to be Lords of Creation. This reminds me of what Sir James Jeans told us the other evening over the radio, that man himself may be mistaken in such an assumption, and that, though he superseded the dinosaur, he may in turn yield place to the microbe, unless, as the Americans say, he "checks up on it" in time. I mention this because a lecture by Sir James on the wider aspects of cosmogony is reprinted, among many interesting accounts of scientific investigation, in the appendix to "THE ANNUAL REPORT OF THE SMITHSONIAN INSTITUTION," 1928 (U.S. Government Printing Office, Washington; 2.00 dollars).

Despite a certain severity of *format*, this volume, which is abundantly illustrated, contains much good reading for the scientific student on a large variety of subjects, including a paper on "Missing Links," in which further light is thrown on the great apes. To us who are accustomed to think of America as rolling in money and doing everything in the finest style, it is almost consoling to learn that, as with us, intellectual causes sometimes have to struggle for subsistence. Thus the Director of the National Zoological Park writes: "For more than twenty years earnest, but at the same time modest, appeals have been made in each annual report for adequate housing of the animals... in comparison with half-a-dozen other American 'zoos,' our equipment is extremely shabby."

The National Zoological Park at Washington must not, of course, be confused with the kindred institution in New York, described in a delightful book called "IN THE ZOO." By W. Reid Blair, Curator of the New York Zoological Park. With many Photographs by Elwin R. Sanborn. (Scribner's; 10s. 6d.). The New York "Zoo" is highly popular and evidently does not suffer from financial stringency. Here, again, our friends the monkeys figure prominently, as also, in due proportion, in another volume whose object is to tell the story of evolution vividly and in simple language to a boy. The problem of combining instruction with amusement has seldom been more successfully solved, I should say, than in "THE EARTH FOR SAM." The Story of Mountains, Rivers, Dinosaurs, and Men. By W. Maxwell Reed. With Line-Drawings by Karl Moseley (New York: Harcourt, Brace, and Co.). This book was developed out of actual letters written to a young nephew of an inquiring turn of mind. The illustrations are very fascinating, but I notice one which, I fear, would not be approved by our own scientific expert, Mr. Pycraft, for it shows the earliest bird—Archæopteryx—in a restoration drawing, part of which (on page 380 in this issue) he describes as "hopelessly impossible." Again, a drawing acknowledged to *The Illustrated London News* has the name of the artist, Mr. A. Forestier, wrongly spelt. The subject is Cro-Magnon artists painting figures of bisons on rock walls.

Another branch of Natural History (botany) is represented by a beautiful book—"OUR WILD ORCHIDS." Trails and Portraits. By Frank Morris and Edward A. Eames. With Foreword by Oakes Ames, Professor of Botany in Harvard University. With 130 Plates—four in Colour (New York: Scribner; 7.50 dol.). The word "our" in the title stands for North American, for the territory covered is partly in the United States and partly in Canada. Mr. Morris writes to us stating that "more than half the nature trails have been blazed within the Dominion."

After all, I find I must postpone to another week discussion of two American biographies—"ETHAN ALLEN." By John Pell (Constable; 21s.)—the life-story of the founder of Vermont—and "CARRY NATION." By Herbert Asbury (Knopf; 3.00 dol.). While America is wrestling with the results of Prohibition (which the redoubtable "Carry" did so much to promote with her hatchet) we in England are more exercised at the moment over the matter of Protection and Empire free trade. In this connection, a little book of cognate interest is "TARIFF WALLS." A European Crusade. By Sir Clive Morrison-Bell, Bt. With a Preface by Viscount D'Abernon. Illustrated (Murray; 7s. 6d.). Sir Clive has put the tariff problem into tangible and visible form as a model map of Europe with its component countries surrounded by walls of varying height. It was illustrated in our issue of Dec. 8, 1928. He has since exhibited it in various places, and the book is an account of his travels. He mentions with approval M. Briand's suggestion "of some form of United States of Europe, united in the economic rather than the political sense." I gather that he would like to send the walls to Jericho! C. E. B.

To Our Readers and Photographers at Home and Abroad.

"THE ILLUSTRATED LONDON NEWS" has always been famed for its treatment of the various branches of Science. Its archæological articles and illustrations are known throughout the world, and its pages dealing with Natural History and Ethnology are of equal value. These and other subjects are dealt with in our pages in a more extensive way than in any other illustrated weekly journal. We take this opportunity, therefore, of urging our readers to forward to us photographs of interest in these branches of Science.

Few people visiting the less-known parts of the world fail to equip themselves with cameras, and we wish to inform explorers and others who travel that we are glad to consider photographs which show curious customs of various nationalities, civilised and uncivilised, their sports, habits, and costumes; in fact, anything of a little-known or unusual character.

We are very pleased to receive, also, photographs dealing with Natural History in all its branches, especially those which are of a novel description. Our pages deal thoroughly with unfamiliar habits of birds, animals, fishes, and insects.

To Archæologists we make a special appeal to send us the results of recent discoveries.

In addition, we are glad to consider photographs or rough sketches illustrating important events throughout the world; but such contributions should be forwarded by the quickest possible route, immediately after the events.

We welcome contributions and pay well for all material accepted for publication.

When illustrations are submitted, each subject sent should be accompanied by a suitable description.

Contributions should be addressed to: The Editor, *The Illustrated London News*, Inveresk House, 346, Strand, London, W.C.2.

not exactly complimentary to some of his own hustling compatriots whom he met in Greece.

The other American books I have to mention fall under the heads of science and biography. It is impossible, I fear, to do them justice in the space at my disposal. A whole page, for example, would be little enough to discuss adequately such an important zoological work as "THE GREAT APES." A Study of Anthropoid Life. By Robert M. Yerkes, Professor of Psychobiology in Yale University, and Ada W. Yerkes. Illustrated (New Haven: Yale University Press; London: Humphrey Milford and Oxford University Press; 45s.). In this monumental volume, with its wealth of interesting photographs, the authors give the results of exhaustive research into the life history, habits, and mentality of the orang-outan, chimpanzee, and gorilla, besides the gibbons and siamangs. They mention, however, that these latter species should not strictly be classed with the anthropoids. "All things considered" (we read), "the great apes stand nearer to man, and the gibbons and siamangs nearer to monkey." The descriptive chapters are supplemented by a long and detailed synoptic comparison of anthropoid apes in tabular form, and a very extensive bibliography.

I understand (although I have not seen the book) that Mr. Eden Phillpotts has written a satire entitled "The

WHERE WOMEN ARE HEAVY PIPE-SMOKERS: NATIVE LIFE IN NYASALAND.



WHERE BOWING OR HAT-RAISING IS REPLACED BY KNEELING: THE USUAL FORM OF SALUTATION ON THE ROAD AMONG NATIVES (OF BOTH SEXES) IN NYASALAND.



THE HENGA MODE OF GIVING AND RECEIVING: THE MAN, WITH LEFT HAND PLACED ON RIGHT ARM, PROFFERING SOMETHING WITH HIS RIGHT HAND; THE WOMAN RECEIVING WITH BOTH HANDS.



SCARECROWS NOT ENOUGH! A WATCH-HOUSE—ONLY OCCUPIED WHEN CROPS ARE RIPENING—TO DRIVE AWAY GAME.



WHERE WOMEN ARE HEAVY SMOKERS: A NORTH NYASA WOMAN WITH A WATER-HOLDING CALABASH PIPE.



POULTRY-REARING IN BIG-GAME COUNTRY: A FOWL-HOUSE BUILT HIGH TO KEEP OFF WILD BEASTS.



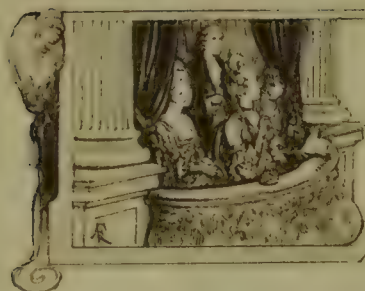
MEDICAL PRACTICE IN NYASALAND: A Ngoni WOMAN BEING "CUPPED" FOR HEADACHE—WITH A COW-HORN PLACED BY SUCTION ON HER SCARIFIED TEMPLE.



MUSIC AS AN AID TO INDUSTRY IN NYASALAND: GIRLS GRINDING MILLET FLOUR TO THE STRAINS OF THE "GANGARA," PLAYED BY A COMPANION.

These photographs, taken by an Englishwoman resident in Nyasaland, give some very interesting glimpses of native life and customs in that region. The Nyasaland Protectorate, it may be recalled, lies between the western shore of Lake Nyasa and the eastern border of Northern Rhodesia, and south of Tanganyika Territory. In some explanatory notes that accompany her photographs, our correspondent writes: "The usual form of greeting on the road, among the natives, is to kneel. This is done by both sexes. The method of offering and receiving anything, as practised by the Hengatribe, is as follows: The man places his left hand on

his right arm while he delivers the article with his right hand. The woman receives it with both hands." Watch-houses built for the purpose of driving off game from cultivated land are only inhabited when crops are ripening. Poultry houses have to be built on high supports as a protection from leopards and hyenas. Among the primitive tribes in North Nyasa women are very heavy smokers. The strong tobacco smoke is drawn through water contained in the lower calabash of a pipe such as that shown above. The gangara is the only musical instrument used by the girls, and produces a low monotonous sound.



The World of the Theatre.

By J. T. GREIN.



MISS GLADYS COOPER AND THE CRITICS.—ABOUT "LA DAME AUX CAMÉLIAS."

THE late Herbert Tree, a wit himself, loved to hear stories "against" himself. He roared with laughter when I told him the following episode, which deserves recording now that Miss Gladys Cooper—no doubt with the kindest intentions—

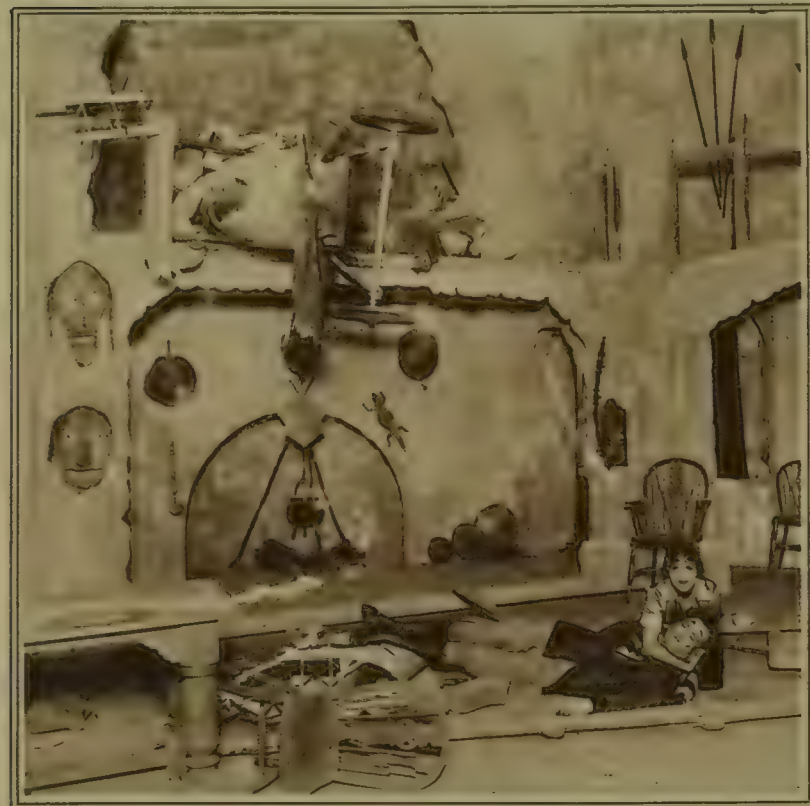
runs down—often loud!—whatever he sees on principle. There is the endless cult of first-nighters who have no judgment at all and simply drift with the current. And one could go on classifying them all who form an unreliable, partial, unprincipled mass of humanity; who create an atmosphere which, all too often, is misleading and literally at variance with the verdict of the general public subsequently visiting the theatre with an open mind. In saying this I would not assert that all first-night verdicts are wrong; but I do maintain that, more often than not, they would be a dangerous lead to a critic whose first duty is to be fair, fearless, and uninfluenced.

If Miss Gladys Cooper's wish were to be fulfilled, it would be as well to scrap criticism altogether and to leave it to the social paragraphist to record his impressions in the form of mere puffs. But if that became the fashion, would an artist of the calibre of Miss Cooper be satisfied in the long run with such flummery? Would she not crave for our return, for our careful analysis of her work, for the substantiated criticism we can give her or for benefiting by our censure if expressed without malice—as in our criticisms of to-day is generally the case? True, the critic is but a single-handed individual; he has but one mind; his opinion must, of necessity, be individual; but, assuming that he is a connoisseur of the theatre, that he is well balanced in his verdicts, that he is scrupulously fair, and—very difficult that!—totally unswayed by likes or dislikes, by friendship or possible enmity (some critics know that they are disliked

con; if we were merely expected to dispense honey—often adulterated—and flowers which we know to be undeserved? Why, the answer is but one word, "Slop"—and, instead of uplifting our stage, instead of trying to impress the public to lever the standard of dramatic art, we should become panderers to the taste of the masses, which, in this country, as far as the theatre is concerned, is in all conscience humble enough. No; Miss Cooper is for once entirely in the wrong, and she will be the first to admit it when, after her next appearance, side by side with a reference to her welcome, she will read such appreciation and valuation of her work as is a tribute to her standing as an artist.

Now that Miss Tallulah Bankhead has appeared in Dumas' immortal play, "La Dame aux Camélias," it is interesting to recall that, except the single performance for charity in which Miss Stella Arbenina created the leading part, not one revival of any note or quality has taken place in London in the last forty years. And it is significant that no English actress has made, or tried to make, a name in a character which has been played by almost every "star" in the Western world. For Miss Tallulah Bankhead is American, and Miss Arbenina (*née* Wishaw) of Russian descent. True, in all that time there have been performances of versions and perversions of the play—their name is legion—in the provinces, but those I have seen were of such quality that I wiped their exponents at once from memory. And now the play has come back, and, thanks to Miss Bankhead's personal driving power and the luxury of the Daniel Mayer production, not only the story, but the play may once more become a trump card in the hands of actresses eager to show their emotional power, as in the days of Sarah Bernhardt, when the stages of Europe were flooded by the tears impelled by the death-scene of Camille.

How I remember that glorious time, when love of the drama was not only a word, but a cult; when a visit of the great Sarah was as portentous an event as that of a Sovereign! I was quite a young critic when I saw her in "La Dame" in Amsterdam, and I still remember every hour of that evening, which culminated in the students of the University—who had come all the way from Leyden—unhorsing her victoria and dragging it with a team of twenty-four to the Doelen Hotel, where she had to appear at the window and to make a speech under a shower of flowers. At that



AN AEROPLANE PENETRATES THE SIDE OF A HOUSE IN MUSICAL COMEDY: THE FAMOUS "CRASH" SCENE IN "SILVER WINGS" AT THE DOMINION THEATRE—(IN FOREGROUND) MISS DESIRÉE ELLINGER AS INEZ AND MR. DONALD MATHER AS THE AIRMAN, PHILIP MARVIN; (BESIDE THE AEROPLANE) MR. LUPINO LANE AS JERRY WIMPOLE, THE STOWAWAY.

"Silver Wings," the new romantic musical comedy recently produced, with immense success, at the Dominion Theatre, was adapted by Dion Titheradge and Douglas Furber from "The Broken Wing"—a drama by Paul Dickey and C. W. Goddard. The new piece takes its title from the name of the aeroplane in which the airman hero, with his comic stowaway, crashes through the side of an Englishman's house in Mexico. Thus was fulfilled the heroine's prayer for an English lover, for she wished to escape the attentions of that picturesque brigand, Pablo Santos. As a result of the crash, the airman lost his memory. Later, the brigand, having cause for jealousy, plotted to carry him off to his lair in the ruins of an Aztec city. Such is the basis of the plot in a very amusing and spectacular entertainment.

wishes to make Robots of us critics and declares that we should principally interpret the impressions of the first-nighters in preference to our own opinions. Tree had a bad first night. The play was called "The Happy Island," and it failed. The pit and gallery were divided between cheers and groans. In spite of that, as customary, many of his friends trooped through the iron door at the prompt side of the stalls in His Majesty's Theatre to condole with—I mean, congratulate—him: one of the most awful ordeals imaginable when the failure is obvious. In the throng I heard a man—the typical stalwart Briton faultless in swallow-tails and white tie—say to his wife: "Upon my word, this is the —est show I have seen for a long time." "Never mind, darling," said she; "let's go to Herbert and felicitate him."

That is one sample of the first-nighters, and their name is legion—the guest who is double-faced for the sake of courtesy or friendship. There are many others equally untrustworthy. There are the fans and the fannies in the gallery who applaud their favourites through thick and thin. There is the mischief-maker who will hurl a word of disapproval at the curtain's fall because he or she knows that it will be recorded in the Press. There is the competitor who applauds in a lukewarm way with joy in his heart when things go wrong, and with envy when the success is complete. There is the bunch of invited guests who shout and clap whether the play is good or bad. There is the hail-fellow-well-met first-nighter who is always pleased; the digestive first-nighter who *se laisse faire* and returns thanks for a pleasant siesta; there is the hypercritical, super-highbrow playgoer who

and belittled by some actors or playwrights!), is his summing-up not worth far more than the senseless ovation of a throng of people who, at a first-night, are directly or indirectly "doped" by the atmosphere? Of course, under our prevailing system of treating new plays as news, criticism is not, in many instances, as minute or as thorough as the critic himself might desire; copy has to be written and despatched in haste; there is no time for profound analysis; in some papers the sub-editor has to play havoc with the critic's work to such a degree that a reviewer of a largely circulated paper once said to me: "I don't know my own child in the morning." But all that is merely of collateral importance. The main thing is that our dramatic criticism—as compared with that in other countries I could name—is absolutely fair, and, if it errs at all, it does so on the side of leniency, in cases of big productions, in the desire not to mar the employment and livelihood of many people. But what would happen if we were to be merely the echo of the first-nighters; if we became merely reporters and were prevented from uttering our opinion *pro* and



THE CHARMING HEROINE AND THE PICTURESQUE "VILLAIN" OF "SILVER WINGS," AT THE DOMINION THEATRE: MISS DESIRÉE ELLINGER AS INEZ AND MR. HARRY WELCHMAN AS PABLO SANTOS, THE BRIGAND WHOM SHE DOES NOT WANT TO MARRY.

period Sarah was as thin as a lath—the butt of all Continental caricaturists, one of whom said: "She is so lean that one could blow her through a clay pipe!" Not very polite, but, with a stretch of imagination, not quite untrue. But she made up

(Continued on page 432.)

THE GOOD KING OF THE CAROL FILMED: "ST. WENCESLAS," IN PRAGUE.



THE LIFE OF "GOOD KING WENCESLAS," CZECHO-SLOVAKIA'S SAINT, FILMED AT PRAGUE: GREETING THE KING.



AN EPISODE IN "ST. WENCESLAS": WENCESLAS RECEIVES THE HOLY RELIC OF ST. VITUS.



AFTER THE KING HAD BEEN MURDERED BY HIS MOTHER AND HIS BROTHER: THE DEAD WENCESLAS.

Our readers will recall that celebrations of the thousandth anniversary of the accession of St. Wenceslas, king and patron saint of Bohemia (now a part of Czecho-slovakia), took place last year, reaching a climax in Prague at the end of September, when the Cathedral of St. Vitus, which was begun seven centuries ago by the Emperor



JOY IN THE FOREST: AN OLD SLAVONIC DANCE AS SEEN IN THE FILM "ST. WENCESLAS."



IN BATTLE ARRAY: WENCESLAS—ZDENEK STEPANEK AS CZECHO-SLOVAKIA'S SAINT, THE GOOD KING OF THE FAMOUS CAROL.

Charles IV. (on the site of a small church built by Wenceslas himself), and was completed recently, was consecrated with due solemnity. It was on this occasion that the skull of Wenceslas was crowned with a gold diadem presented by Czechs in America. For the rest, it may be recalled, that Wenceslas became King of Bohemia in 928. He was murdered while at prayer, by his mother and his brother, on September 28, 935. He it is, of course, who is associated with the famous carol "Good King Wenceslas," which, it may be added, is of mid-Victorian origin, having been composed by the Rev. J. Mason Neale in the 'fifties of last century, with a melody belonging to an ancient springtide carol of the Swedish Lutheran community. Now, as the latest sign of interest in Czecho-slovakia's saint, we have the film here illustrated, work on which began towards the end of last year, the Sports Stadium at Prague being used for various outdoor scenes. In due time, the picture will be shown here.

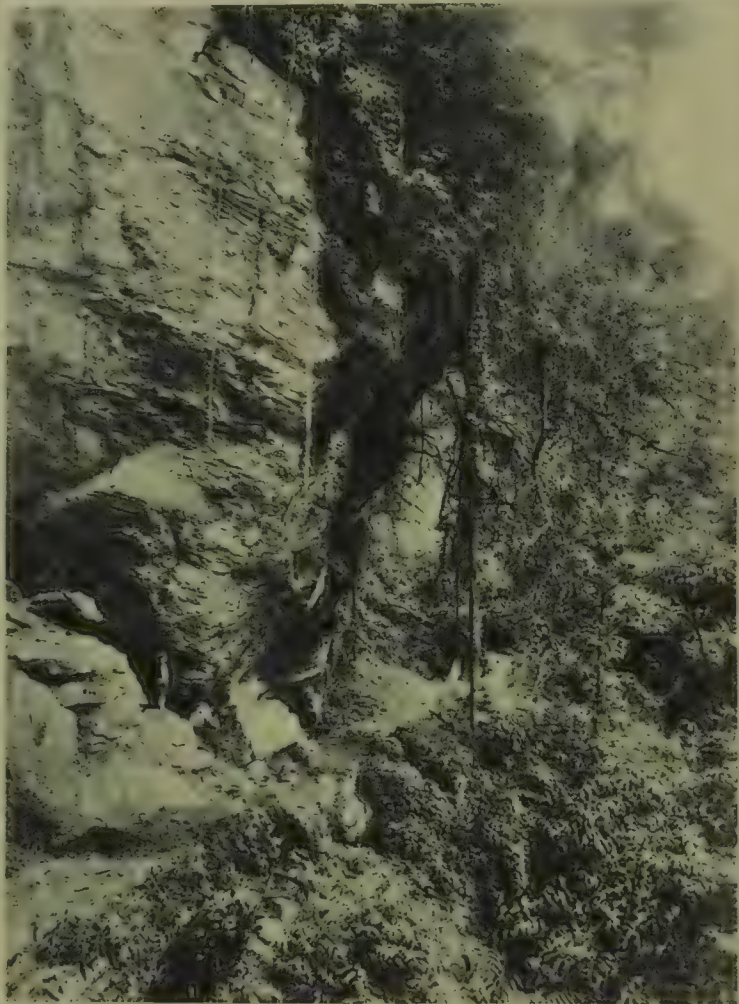
FROM THE FILM BY MILLENNIUM FILMS, THE CZECH FILM COMPANY.

THE NEW ATTACK ON KANCHENJUNGA: TYPICAL SCENERY ON THE WAY.

PHOTOGRAPHS BY SIGNOR VITTORIO SELLA. REPRODUCED BY ARRANGEMENT WITH THE "TIMES."



SHOWING ONE OF MR. DOUGLAS FRESHFIELD'S CAMPS BESIDE THE ZEMU GLACIER, DURING HIS EXPEDITION ROUND KANCHENJUNGA: A VIEW OF SINIOLCHUM (ON THE LEFT), DESCRIBED AS THE MOST BEAUTIFUL PEAK IN THE WORLD.



ON THE ROAD TO KANCHENJUNGA: A TYPICAL FOREST PATH IN SIKKIM, THE STATE IN WHICH THE GREAT MOUNTAIN STANDS.

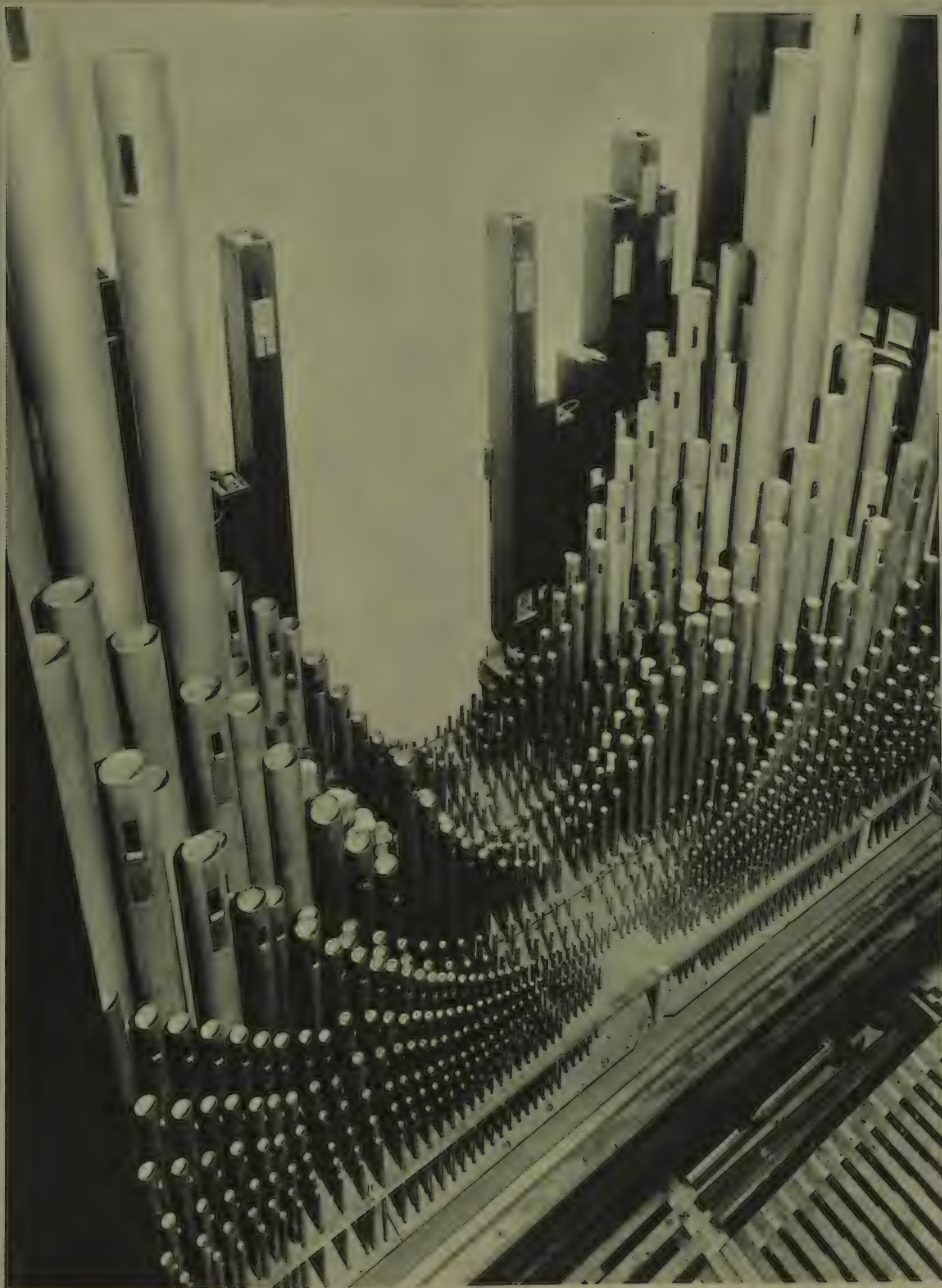


"A MIGHTY WEDGE OF GRANITE AND GLACIER": PANDIM, ONE OF THE PEAKS IN THE KANCHENJUNGA DISTRICT, SEEN FROM THE BANKS OF THE PRAIGCHU.

As noted under the large photographs of Mt. Kanchenjunga given in our issue of February 22, a new attempt is to be made this year to climb that great unconquered peak of the Himalayas—over 28,000 ft. in height. The expedition, which has since left Venice for Bombay, is under the leadership of Professor G. O. Dyhrenfurth, and includes mountaineers of five nations—Germany, Britain, Italy, Switzerland, and Austria. The British member of the party is Mr. F. S. Smythe. The above photographs illustrate typical mountain scenery in the Kanchenjunga region. The first Europeans to penetrate to the Zemu Glacier, beneath the

eastern precipices of Kanchenjunga, were Sir Claude White and Mr. Hofman, who, in 1891, discovered Siniolchum, described as "the most beautiful mountain in the world." In 1899 Mr. Douglas Freshfield and his party made the first complete circuit of Kanchenjunga, and explored the glaciers and valleys on its western flanks. Their plans for climbing the peak were foiled by a snow-storm, but their principal aim was to explore and map the approaches, with results of great value to subsequent expeditions. Pandim, another mountain giant of the district, was called by Mr. Freshfield "a mighty wedge of granite and glacier."

A THIRD SYMBOL OF OUR TIME: PIPES OF THE MODERN "PAN."



THE SYRINX OF THIS CENTURY: LOOKING DOWN ON PIPES OF THE ORGAN OF A FRENCH CONCERT-ROOM.

So much interest was aroused by our publication last week of a remarkable photograph entitled "Looking Up from an Engine-Room in a North German Lloyd Transatlantic Liner" that we have no hesitation in continuing what may be called our "Symbols of our Time" series. Here, as already indicated, we have a photograph presenting an unusual view of some of the pipes of an organ, with a part of the keyboard below—to particularise, that inaugurated

this week in the Salle Pleyel, in Paris, which is yet another sign of the increasing popularity of the organ as a secular instrument much favoured in concert-hall, theatre, and, notably, in picture theatres which take a pride in musical "effects." The pipes of the modern organ, indeed, may not have the simplicity of the syrinx of Pan, but at least they are akin to it in that, on occasion, they lead the dances of the nymphs!

BYRON, AUGUSTA, AND THE OTHERS: THE WICKED LORD.

BEING AN APPRECIATION OF

"BYRON": By **ANDRÉ MAUROIS**.*

(PUBLISHED BY JONATHAN CAPE.)

IF you consult certain encyclopædias as to "BYRON, GEORGE GORDON BYRON, 6th Baron, English poet," you will find a marked inclination to be euphemistic as to the most debated phase of the subject's life—his relations with his half-sister Augusta, Mrs. Leigh. Respectably reticent, one remarks: "If the stories which were currently believed are true, then the new influence was not altogether for good." Another, more frankly, has it: "He renewed acquaintance and began affection with his sister Augusta, spoke sometimes in the House of Lords, and went much into society. . . . Forty-five years after the poet's death, Mrs. Beecher Stowe informed the world that Lady Byron (then dead) had informed her that the separation of Byron and his wife was due to her discovery of a more than sisterly affection between the poet and his sister Augusta." A third—the new "Britannica"—hesitates, but it does not ban the ugly word. "After a long interval the brother and sister met, and whether there is or is not any foundation for the dark story obscurely hinted at in Byron's lifetime, and afterwards made public property by Mrs. Beecher Stowe, there is no question as to the depth and sincerity of his love for his 'one relative.' . . . In 1869 Mrs. Beecher Stowe affirmed that Lady Byron had expressly told her that Byron was guilty of incest with his half-sister, Mrs. Leigh; and in 1905 the second Lord Lovelace (Byron's grandson) printed *Astarte*, which is now held by most judges to prove the truth of this charge."

Now, M. Maurois has no doubts. "There remains," he writes in his Preface, "one difficult subject—or one that has been made so by certain distortions. Willingly or unwillingly, every biographer of Byron

sense; (b) the innumerable letters exchanged between Lady Byron, Augusta Leigh, Mrs. Villiers, Medora Leigh, and Ada Byron, in which Byron's love for Mrs. Leigh is treated as a known and indisputable fact; (c) by M. de Vivie de Régie's book, which, in



BYRON'S "MATHEMATICAL" WIFE: LADY BYRON.
After an Engraving from a Painting by W. J. Newton. Reproduced from "Byron" by Courtesy of the Publisher, Mr. Jonathan Cape.

proving that Medora was Byron's daughter, definitely fixes the beginning of the liaison in the summer of 1813."

I quote so much because a standard controversy will most certainly be to the fore again as a result of Maurois's "Byron," a controversy which will bring out the ancient accusations and the didactic defences, some agreeing that the man they deem a wicked edition of the Wicked Lord may well have added any sin to his legion of lecheries, others denying that the scandal was anything more than the creation of jealous brains or avowing that if Byron did fall it was in thought and not in deed. And there I leave the question; for, as M. Maurois justly points out, he has made it his concern to keep things in their true perspective, and "not to make this secondary theme the central subject of a life of Byron." "Secondary theme" it, in fact, is, despite the attention given to it by romantic historians, painstaking biographers and—especially, it is to be feared—by the prurient holders up of dirty-linen-clutching hands of horror.

Secondary? Scarcely secondary! There are many claimants for precise place in an unmelodic theme with such a wealth of variations!

Byron, the creature of circumstance, the inheritor of evils, the dweller in domestic "scenes"; Byron, the poet; Byron, the fighter for Liberty for himself and for Peoples, the enemy of opposition, the passionate intriguer for Freedom in Italy and in Greece; Byron, the whimsical and macabre, with his love of the tomb, his collections of bones, his skull of a monk brimming with burgundy; Byron, the swimmer of the Hellespont, the cricketer playing against Harrow in 1805, the boxer with Jackson and the fencer with Angelo, the pistol shot, the ascetic keeping his figure by dieting strictly and by playing games clad in seven vests and an overcoat; Byron, the shy, lame, arrogant dandy, spendthrift and versifier, with the bailiffs in and with an income sufficient even for his needs; Byron, fascinating, melancholy, cruel, enthusiastic, bored, the Lonely Lord and the "Dominus de Byron" who would have people realise that his family had come over with the Conqueror; Byron, the friend; Byron, the master complexity; and, beyond all, Byron, the loved and the lover: everything is there.

But, necessarily, it is to the poet pursued and pursuing that M. Maurois devotes at least a moiety of his pages. "Clock strikes—going out to make love. Somewhat perilous but not disagreeable." Before he had achieved fame Byron had won hearts and had sought to win more. The charm of the "crookit de'il—a verra takin' lad, but ill to guide"

as the townsfolk of Aberdeen had it, was as evident as it was perilous to the susceptible. He sought the love of Mary Ann Chaworth, who married John Musters; but it was a "calf" affair. Then he took to himself a mistress—"a girl of humble station living at Brompton, whom he dressed in man's clothing and passed off as his brother." This was in London, in Piccadilly. At Southwell, "he preened himself on his inconstancy." There were pretty servant girls at Newstead. During the first pilgrimage of Childe Harold there were "dollies" by no means golden, and there was that Theresa for adoration of whom, "following an Eastern love-usage he had been told of, he one day tore his breast with the point of his dagger." There was the "Fair Florence" of Malta, and there were maids of Athens. Sufficient for one who could write after his return: "I am not a social animal, and should feel sadly at a loss amongst Countesses and Maids of Honour, particularly being just come from a far country, where ladies are neither craved for, or fought for, or danced after, or mixed at all (publicly) with the men-folks, so that you must make allowance for my natural diffidence after two years' travel"—and could see to it that "Paphian girls" returned to his estates!

Then Fame—with Eros in her train. "The whole of London talked of Byron, and only of Byron. Crowds of famous people begged for introductions, or left their visiting-cards. . . . In one bookshop there was a copy of *Childe Harold* exhibited which had been specially bound for the Princess Charlotte, daughter of the Regent. . . . At Mayfair dinners conversation seemed to be nothing but one long, incessant murmur of 'Byr'n . . . Byr'n . . . Byr'n . . .'. Every season in those days had its lion, political, military, or literary; and Byron was the unrivalled lion of the parties of 1812." Romanticism was running amok and into its maw limped the Peer-poet.

Next, enter Lady Caroline Lamb, surely the most passionate embarrassment man ever had?—Lady Caroline, whose boudoir-femininities Byron enjoyed; Lady Caroline, whose ecstasies wearied him, whose ardent follies appalled him, whose extravagances of behaviour culminated at that ball at Lady Heathcote's when, having been snubbed, she seized a knife and



CAUSE OF THE "SCANDALUM MAGNATUM":
LADY CAROLINE LAMB.

After a Miniature, by an Unknown Artist, in the Possession of Lt.-Col. John Murray. Reproduced from "Byron" by Courtesy of the Publisher, Mr. Jonathan Cape.

ran off—to be found wounded, "covered with blood." It was the "Scandalum Magnatum" of the *Satirist*.

Then, as if this were not enough, the *affaire* Augusta; platonism and Lady Frances Webster; [Continued on page 400.]



BYRON'S HALF-SISTER: AUGUSTA LEIGH.
After a Drawing by Sir George Hayter in the British Museum. Reproduced from "Byron" by Courtesy of the Publisher, Mr. Jonathan Cape.

must take sides on the incest question. The word itself I use simply in following the Byronic tradition, although in my opinion this incest is something of an imaginary crime. Not only was Augusta no more than a half-sister to Lord Byron, but she had hardly ever been seen by him until that moment when, in 1813, he met her and fell in love with her. I cannot understand any doubt of the reality of this love being possible after the publication of *Astarte*, of the letters to Lady Melbourne, or of the biography of Lady Byron herself. My conviction is decided by (a) the correspondence with Lady Melbourne, the authenticity of which is denied by nobody, and which, if incest be ruled out, is robbed of all intelligible

* "Byron." By André Maurois. Translated from the French by Hamish Miles. (Jonathan Cape; 12s. 6d. net.)

"IL DUCE" AND HIS OFFICIAL YACHT— WITH A "RAPHAEL" AS DECORATION.



IN SIGNOR MUSSOLINI'S OFFICIAL YACHT, THE "AURORA":
THE BED-ROOM; SHOWING A "RAPHAEL" ABOVE THE BED.



A SCENE OF MUCH BUSINESS: "IL DUCE'S" WORK-ROOM ON THE YACHT "AURORA"
COMPLETE WITH TELEPHONE.



IN THE "AURORA": THE COMFORTABLE AND SOMEWHAT ORNATELY FURNISHED SALON
OF SIGNOR MUSSOLINI'S OFFICIAL YACHT.

PHOTOGRAPHED
ON A
YACHTING
OCCASION:
SIGNORINA
EDDA
MUSSOLINI,
WHOSE
ENGAGEMENT
HAS BEEN
ANNOUNCED.



SIGNOR MUSSOLINI AS YACHTSMAN: "IL DUCE" (ON THE RIGHT)
PHOTOGRAPHED AT SEA, AND IN YACHTING GARB.



ONE OF THE ELABORATE APARTMENTS IN "IL DUCE'S" OFFICIAL YACHT, THE "AURORA":
ABOARD THE CRAFT NOW ADAPTED TO HIS PERSONAL USE.

Signor Mussolini is a figure of world-wide interest, and, in consequence, none can fail to appreciate these photographs illustrating the yacht

"Aurora," which has recently been adapted for his use. This vessel figures in the Italian Navy list as an armed yacht classed as a gunboat, reconstructed in 1928. She formerly belonged to the Austrian Navy, as the "Taurus." There is a social side to our pictures, in that we include a portrait of Il Duce's only daughter, whose engagement to Signor Galeazzi Ciano was announced the other day. Signorina Edda Mussolini is nineteen. Signor Ciano is the son of Count Ciano, Minister of Communications, and is the Secretary to the Italian Embassy to the Holy See.



THE WORLD OF SCIENCE.



THE INTERPRETATION OF FOSSILS.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

SOME work I am just now engaged on has made it necessary to consult the conclusions to which a number of eminent authorities have come in regard to the evolution of the vertebrates.

Museum of Natural History; and then proceeded to Berlin in order to study and make careful measurements and drawings of the still finer specimen in the Berlin Museum, embodying the results of my investigations in the restoration given in Fig. 2.

owing to the primaries being emarginate at their tips, as in this illustration. They were attached thus in Archæopteryx, but in this ancient bird the second and third fingers projected beyond the outermost primaries, and were armed each with a claw.

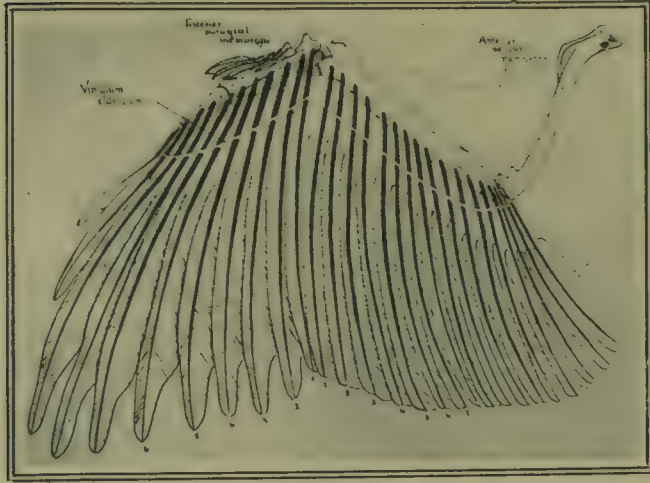


FIG. 1. THE WING OF A BIRD ARRANGED TO SHOW THE RELATION OF THE QUILL FEATHERS TO THE SKELETON.

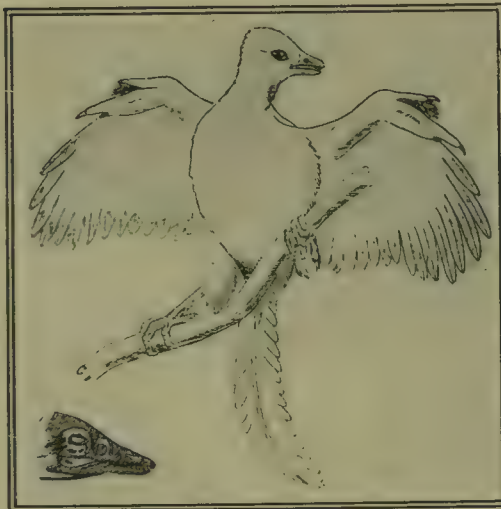
The distinction between primaries and secondaries is easy, since the primaries, here, have emarginate tips.
(After Pycraft.)

Herein we have to consider the "nascent types"—fishes, amphibia, reptiles, birds, and mammals; or, to put it more simply perhaps, types of beasts, birds, and fishes "in the making." The investigation of pedigrees of this kind is not, as some seem to suppose, based on entirely mythical ancestors, but partly on the records of the past in the form of fossils, and partly on the evidence afforded by embryology and early post-natal characters.

Let none suppose that, with such concrete material, such investigations are comparatively easily made. Far indeed is this from being the case. The personal equation accounts for much. For the material which has to be studied needs skilled interpretation. Some of it exists only in the form of isolated fragments. Sometimes we have no more than impressions in the rocks, which seem to defy interpretation until some genius comes along and deciphers the hieroglyphics for us. A case in point is furnished by the brilliant work of my old friend the late Mr. E. T. Newton, who solved the riddle of certain indecipherable impressions in Triassic rocks from Elgin, Scotland. They remained an insoluble problem until Newton, in a flash of inspiration, hit on the plan of squeezing gutta-percha into the hollows—and lo! there came out skulls of amazing shape—skulls of a primitive type of reptile allied to those from which, apparently, the mammals were derived. The only other such skulls known were those from the Karoo formation in South Africa! About the correctness of the interpretations here there are no two opinions—they have been universally accepted.

But, as I have already hinted, in the interpretation of fossils some seem unable to evade suggestions of what such and such a creature *must* have been like, and then to manipulate the concrete evidence until it fits the theory! I know of no better illustration of this unfortunate bias than that afforded by that wonderful "missing link" in avian descent, Archæopteryx. Many years ago I made a very careful study of the remains of this famous fossil, in the British

The stumbling-block of this fossil lies in the wing. It has been described as a wing presenting three fingers free from the quill or flight feathers. I found not the slightest foundation for this interpretation, but a wing presenting all the features of late embryonic and early post-natal stages of modern birds. What, in these, are passing developmental phases, were in Archæopteryx permanent adult characters. One can cite parallel cases by the hundred. They are, in fact, to be found throughout the animal kingdom. Nevertheless, starting with the preconceived notion of what the ancestral bird *ought* to have looked like, the high priests of science, both some among our own and others abroad, have allowed themselves to become obsessed with this notion of a three-fingered hand, and



FIGS. 2 AND 3. THE EARLIEST-KNOWN BIRD: ARCHÆOPTERYX—FIG. 2 (LEFT), MR. PYCRAFT'S RESTORATION OF THE FOSSIL; FIG. 3 (RIGHT) A RESTORATION BY PROFESSOR GOODRICH.

Archæopteryx, the earliest-known bird, had a complete covering of very perfectly formed feathers, and feet like that of the rook. The teeth in the jaws, the long lizard-like tail, and the claws on the long mobile wing-fingers were all reptilian characters. The structure of the feathers was as complicated as in a bird of to-day. According to the interpretation by Professor Goodrich (Fig. 3), the wing was used as a grasping as well as a flying organ. So long as mere theory is concerned, this wing might have performed many other offices besides grasping and flight. The facts concerning the structure of the wing as an organ of flight lend no support to the contention that the fingers of this wing were used also.

this obsession has blinded them to the absurdities of their own creation.

Some day I propose to publish a collection of all these interpretations. For the present, I will content myself with two examples. The first of them is "after Heilmann" (Fig. 4). I have not seen the original; that does not matter. It has the seal of the approval of one of the foremost of the American palæontologists, Professor Osborn. It perpetuates the theory of the late Dr. Hurst, to explode which I made my journey to Berlin. Hurst contended that the flight-feathers were attached to two fused digits, as in modern birds; digits which, he insisted, still lay hidden in the matrix of the slab in which these remains were buried. I showed conclusively that these bones were non-existent, and that the flight-feathers were attached in the way in which we find them to-day, to these supposed free fingers.

The method of this attachment is shown in Fig. 1. Herein the two sets of flight-feathers, primaries and secondaries, are shown in relation to the skeleton. There are eleven primaries attached to the hand, and seventeen secondaries attached to the forearm. When the wing is closed, the primaries pass under the secondaries. A distinct break, as a rule, is seen along the free edge of the outspread wing, often

The wing in that strange bird, the Hoatzin, during its early post-natal life, presents many striking parallels with that of Archæopteryx, inasmuch as the third and second fingers are both long, mobile, and armed with a claw, though this last is absent in the third finger; it is found, however, though rarely, in the wing of the embryo ostrich.

I want now to say a few words concerning another restoration (Fig. 3), by another distinguished authority, Professor Goodrich—the Linacre Professor of Comparative Anatomy at Oxford. His is evidently based on my own; but here, again, he insists on three free fingers. The flight-feathers of the right wing give the impression of a possible wing. But the left wing destroys that illusion. Here, emphatically enough, the three fingers are *grasping* fingers, and it is equally plain that the bases of the primaries could never have found anchorage between the base of the third finger and the wrist-joint. Yet I do not for one moment believe that Professor Goodrich has adopted Hurst's theory of two distinct extra fingers, serving as supports for the flight-feathers. This restoration, in short, is due to a subconscious memory of the old theory of three free fingers, which has obscured his interpretation of the facts.

The why and the wherefore of these elongated fingers I described many years ago, and had I space I would restate the case here, that my readers might the more easily appreciate the danger of enlisting theories to control facts.



FIG. 4. A RESTORATION OF ARCHÆOPTERYX, SHOWING MORE OF FANCY THAN OF FACT: THE HEAD, WING-FINGERS, WINGS, AND TAIL, ALL HOPELESSLY IMPOSSIBLE.
(After Heilmann.)



A "CONVERSATION PIECE" OF 18TH-CENTURY SPORT: "MR. POWLETT AND HIS HOUNDS", BY BEN. MARSHALL (1767—1835).

Sport as well as domestic life has its place in the loan exhibition of pictures with the general title of "English Conversation Pieces of the Eighteenth Century," which, as noted in our last issue, was recently opened in Sir Philip Sassoon's house at 25, Park Lane, on behalf of the Royal Northern Group of Hospitals. Ben Marshall, the painter of the above picture, exhibited

occasionally at the Academy between 1800 and 1819. Mr. A. J. Munnings, R.A., comparing Marshall's work with that of his contemporary, George Stubbs, has written: "These two artists have put the spirit of their age into their work. No classical style is theirs. No foreign influence. It is English throughout—truly their own times produced them."

FROM THE PAINTING BY BEN MARSHALL; FORMERLY OWNED BY MR. ARTHUR DE CASSERES, AND NOW IN THE POSSESSION OF LORD WOOLAVINGTON.

Domestic "Conversation Pieces": Famous 18th-Century Family Groups.



BUILDING
CARD
CASTLES IN
AN
EIGHTEENTH-
CENTURY
HOME :
"THE
SITWELL
FAMILY" ;
FROM THE
PAINTING
BY J. S.
COPLEY,
R.A.

(1737-1815).

Reproduced by
Courtesy of the
Owner, Captain
Osbert Sitwell.
(Owner's Copy-
right Reserved.)



A QUIET
GAME OF
CARDS IN
THE HOME
CIRCLE :
"THE
DUTTON
FAMILY" ;
FROM THE
PAINTING
BY JOHANN
ZOFFANY
(1733-1810).

Reproduced by
Courtesy of the
Owner, Mr.
Daniel Farr.
By Arrangement
with "Apollo."
(Owner's Copy-
right Reserved.)

These two charming "interiors" with portrait groups well represent the domestic side of the exhibition, opened on March 4 and to continue until March 30, in Sir Philip Sassoon's house at 25, Park Lane, under the title of "English Conversation Pieces of the Eighteenth Century." There are altogether 150 works on view, including examples of Hogarth, Gainsborough, Wheatley, Rowlandson,

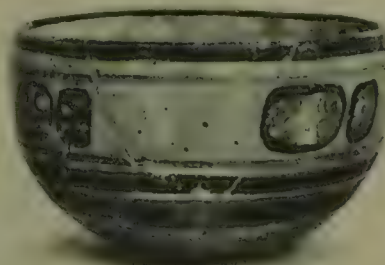
and Morland. The Sitwell family is notable to-day for three distinguished writers—Miss Edith Sitwell and her brothers, Captain Osbert and Mr. Sacheverell Sitwell, children of Sir George Sitwell, Bt., of Renishaw Hall, Derbyshire, and grandchildren of the first Earl of Lonsborough. Zoffany's picture was formerly owned by Lord Sherborne, whose family name is Dutton.

NEW LIGHT ON MAYA ART: FINE TECHNIQUE WITHOUT METAL TOOLS.

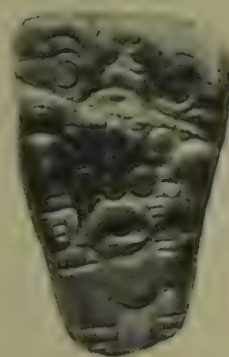
PHOTOGRAPHS BY COURTESY OF THE BRITISH MUSEUM.



A CARVED PIECE OF HUMAN JAWBONE PIERCED FOR USE AS A PENDANT.



"IT IS THE POTTERY WHICH BEST EXHIBITS THE ARTISTIC FREEDOM OF THESE PRIMITIVE TECHNICIANS": TWO BOWLS FOUND, AT DIFFERENT LEVELS, DURING THE EXCAVATION OF A CAVE AT PUSILHA, IN BRITISH HONDURAS.



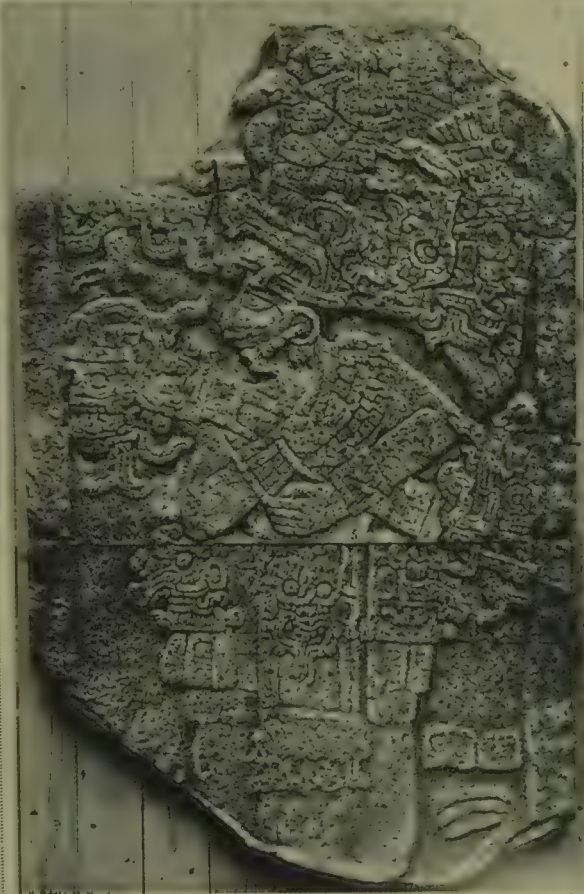
A JADEITE PENDANT CARVED WITH A HUMAN FIGURE IN RELIEF.



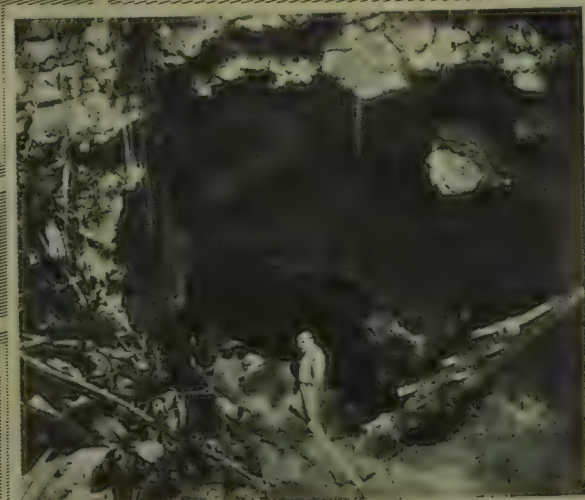
A STELA WITH A LONG INSCRIPTION: EVIDENCE FOR DATING MAYA HISTORY. (C. FIRST TO THIRD CENTURY A.D.)



ANIMAL PATTERNS IN PAINTED POTTERY: TWO AQUATIC BIRDS AND A MONKEY.



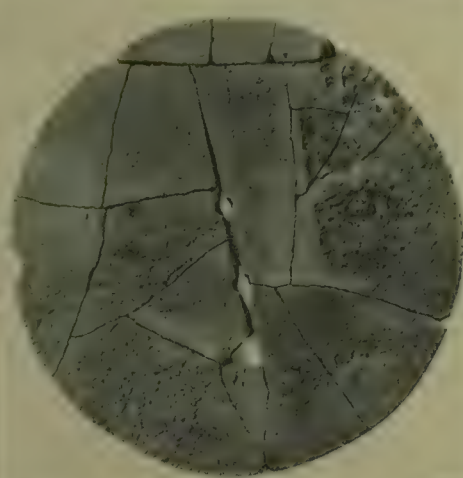
A LIFE-SIZE RELIEF OF A FIGURE IN CEREMONIAL COSTUME: ONE OF THE PUSILHA STELAE—A SPECIMEN OF WONDERFUL SCULPTURE WITH PRIMITIVE TOOLS.



WHERE A LARGE QUANTITY OF MAYA CEREMONIAL POTTERY WAS FOUND: A CAVE IN BRITISH HONDURAS—THE ENTRANCE.



A MOSAIC "MIRROR" OF IRON PYRITES (ON A SLATE BACKING) FROM A GRAVE AT PUSILHA: A TECHNICAL MASTERPIECE.



THE SLATE BACKING OF THE IRON PYRITES MOSAIC "MIRROR" ADJOINING: A DISCOVERY UNIQUE ON AN EARLY MAYA SITE.

Very interesting discoveries were made during the British Museum Expedition to British Honduras last year, the results of which have just been placed on view at the Museum. We illustrate here some of the outstanding "finds." "The objective of the Expedition," writes Captain T. A. Joyce, the leader, in his report, "was the group of ruins situated between the Pusilha and Joventud branches of the Mojo River. . . . The cave (shown above) was very rich in pottery remains. It seemed possible that light might be shed on the development of Maya ceramics by making careful records of the remains in each stratum. . . . There can be no question that the pottery of this cave antedates the Toltec period by centuries, and there is not the slightest indication of Mexican

influence. . . . While I was engaged on the cave, Mr. Ashton excavated a complex of mounds. He came across two 'mirrors,' each in a separate grave, consisting of a circular disc of slate encrusted with a mosaic of thin polygonal slabs of iron pyrites, highly polished. . . . Smaller mirrors of polished pyrites were used in Mexico in Aztec times, and also in Peru in the Inca period. But I think no mirrors of pyrites have previously been discovered in an Early Maya site. . . . We moved up to the permanent camp in the main Plaza. The stelae at this site were originally carved with a dated hieroglyphic inscription on one side and a human figure in ceremonial dress on the other." The glyphs upon them provide evidence for dating Maya history from about the first to the third century A.D.

FOOTBALL AFTER DARK BY ELECTRIC LIGHT:

DRAWN BY OUR SPECIAL ARTIST,



A POSSIBLE NEW AFTER-OFFICE ATTRACTION.

C. E. TURNER. (COPYRIGHTED.)



A "SOCCER" MATCH IN "A HUGE BOX OF LIGHT": MANSFIELD TOWN v. SHIREBROOK—

An interesting experiment has been tried by the Mansfield Town Football Club—that is, football at night by artificial lighting. Two matches have been played recently (on Saturday, February 22, the cup final of the Notts Senior League between Welbeck Athletic and Ollerton Forest, and on Wednesday, February 26, Mansfield Town v. Shirebrook). Weather conditions made the latter an exacting test, as there was rain and mist. The flood-lighting installation consisted of 76 Phillips flood-lighting reflectors, fitted with Phillips 1000-watt projector lamps. Four sets of nineteen lamps each were mounted on scaffolding at the four corners of the playing area at a height of 48 ft., illuminating the field and the space above to a height of 50 to 70 ft., so that the ball could be plainly seen when in the air. "The general effect (writes our artist, Mr. Turner) was of the play being in progress in a huge box of light! The flood of light was equivalent to

A GAME PLAYED BY ARTIFICIAL LIGHTING, WITH A BALL ENAMELLED WHITE.

fourteen million candle-power! The drawing shows the match of February 26. In the left foreground, officials are ready to replace the ball when muddy with a clean white ball, washed in the pail of water. The ball in play, cannoning off the goalkeeper's fist, is strongly illuminated." It is rumoured that night football matches, as an attraction after office hours, are likely to take place in the Wembley Stadium before long, and that experiments are already being made as to the lighting possibilities. Nocturnal football is not entirely a new idea: in fact, a match was played by "the new electric light," at Bournemouth, as long ago as 1878. On that occasion, however, the light failed several times. In 1924, again, a night match was played by teams of women, at Burnley, as illustrated in our issue of February 16 of that year. Modern developments in electric lighting have greatly improved the methods of illumination.

ON THE SCENE OF THE PRINCE'S INTERRUPTED SAFARI: LION-SPEARING MASAI, AND ELEPHANTS IN THE WILD.

PHOTOGRAPH OF THE ELEPHANTS BY MARIUS MAXWELL; THOSE OF THE NATIVE SPEARMEN RESTING AND THE LION BY MARTIN JOHNSON.



IN THE COUNTRY IN WHICH THE PRINCE HAS BEEN HUNTING AND CINEMATOGRAPHING: ELEPHANTS IN EAST AFRICA—THE MASTER BULL OF A HERD SLIGHTLY ALARMED AND REMAINING IN AN INTERESTED ATTITUDE, WITH EARS COCKED; WHILE THE LEADING COW ELEPHANT (ON THE EXTREME LEFT) ASSUMES AN AGGRESSIVE POISE.



KINDRED OF THE WARRIORS WHO SPEARED LIONS IN THE PRESENCE OF THE PRINCE OF WALES: MASAI—IN WAR KIT; WITH SPEARS, SHIELDS, AND OSTRICH-FEATHER HEAD-DRESSES.

JUST before he returned to Nairobi suddenly, suffering from an attack of subtertian malaria, the Prince of Wales witnessed a form of hunting in which the Masai specialise—the attacking of lions with spears. The Exchange report tells how the young warriors desired to give the Prince proof of their skill; with the result that his Royal Highness agreed to go to a suitable locality, where he found fifty picked Masai in readiness. The natives then converged on a ravine in which four full-grown lions had sought cover. Two of the beasts broke through the circle of spearmen, but the others faced their foes defiantly. "Finally, the warriors dashed in, throwing their spears, and succeeded in killing both lions. Throughout the fight the Prince was taking

a film record, which will be one of the most remarkable in his collection. Afterwards he expressed the keenest admiration for the courage displayed by the Masai, and congratulated them on their hunting prowess." The mention of the film record emphasises the point that the Prince has been using a camera more often than he has a rifle: for instance, he refused to shoot anything at the Kiu camp, owing to the fact that he was in a game reserve, and had no wish to take advantage of his privileged position. In addition to photographing, [Continued opposite,



IN EAST AFRICA, WHERE THE PRINCE SAW THE SPEARING OF LIONS BY MASAI: NATIVE SPEARMEN IN THE LION COUNTRY CALL A HALT FOR REST.

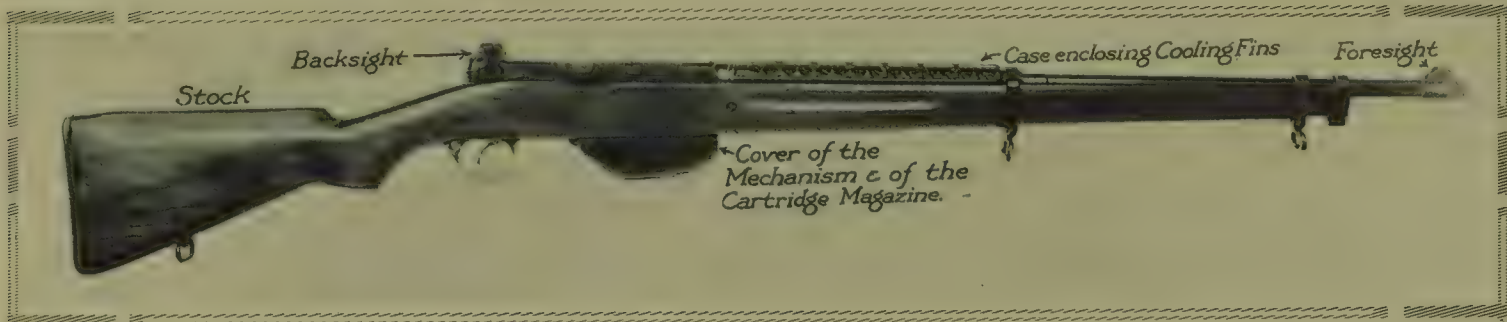
[Continued] his Royal Highness has observed game from an aeroplane during a series of flights over the game-stocked country of the Masai Reserve. Incidentally, and in particular connection with our photograph of elephants, it may be noted that he had distinctly bad luck in being robbed of the chance of bagging a fine bull elephant which had been followed on foot for nearly a hundred miles. According to Reuter, Captain D. G. Finch Hatton said: "While the Prince and his fellow hunters were trying to obtain a good position for a shot, the elephant made a big circle and got on the lea-side of the porters, who had halted some distance back on his tracks. At that moment, the Prince was within forty yards of the elephant and almost at the point where he could shoot. When the elephant got the porters' scent, however, he crashed away through the bush and the opportunity was lost. The elephant was followed for another day and a half before the chase was abandoned." A very satisfactory official bulletin was issued in Nairobi on Tuesday, March 4. It read: "The Prince of Wales is now convalescent. His Royal Highness expects to leave for Uganda on Sunday, March 9, as originally arranged." Meantime, the rest at Government House was continuing.



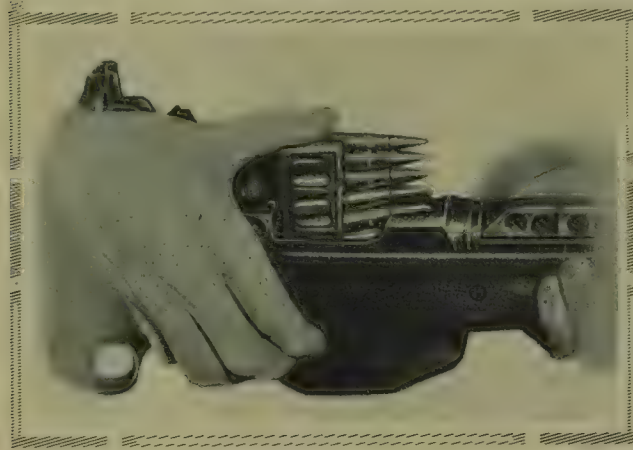
QUARRY FOR MASAI SPEARS: A FINE SPECIMEN OF "THE KING OF BEASTS" IN HIS OWN DOMAIN—DESCRIBED BY MR. MARTIN JOHNSON AS "THE BEST LION I EVER PHOTOGRAPHED."

A NEW SELF-LOADING RIFLE: A WEAPON THAT HELPS RAPID FIRE.

PHOTOGRAPHS BY COURTESY OF MESSRS. VICKERS-ARMSTRONG, LTD.



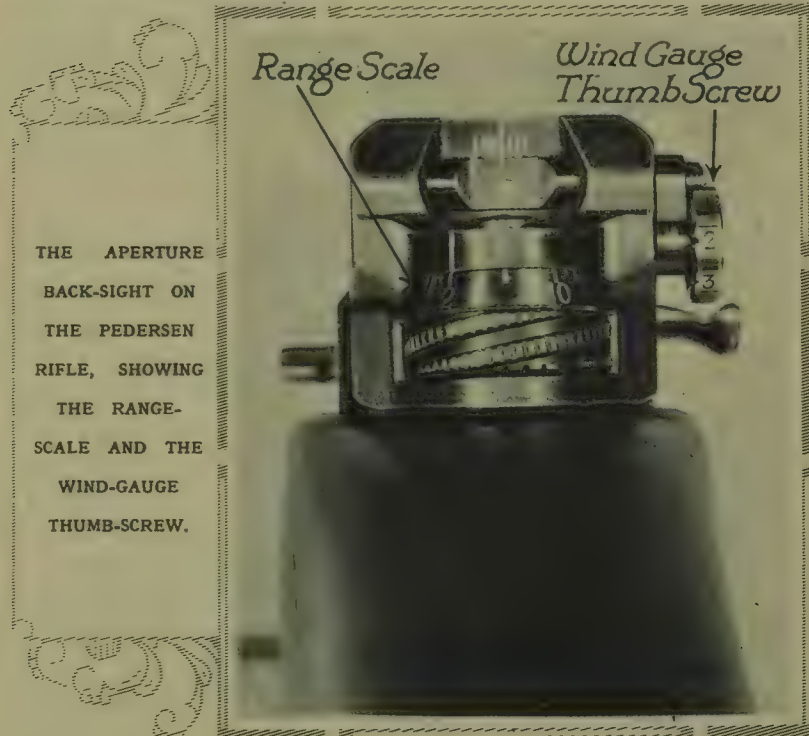
THE COMPACT APPEARANCE OF THE NEW PEDERSEN RIFLE: A WEAPON DESCRIBED AS "CAPABLE OF ACCURATE, SUSTAINED, AND CONCENTRATED FIRE AT A RATE GREATLY SUPERIOR TO THAT OF THE HAND-OPERATED RIFLE."



THE CLIP
OF TEN
CARTRIDGES
BEING
PRESSED
DOWN INTO
THE
MAGAZINE.



THE SPECIAL 7-MM. CARTRIDGE FOR THE PEDERSEN SELF-LOADING RIFLE (ACTUAL SIZE).



THE APERTURE
BACK-SIGHT ON
THE PEDERSEN
RIFLE, SHOWING
THE RANGE-
SCALE AND THE
WIND-GAUGE
THUMB-SCREW.



ADJUSTING THE BACK-SIGHT FOR ELEVATION AND WIND-DEFLECTION WITHOUT REMOVING THE RIFLE FROM THE SHOULDER.



THE IMPROVED BEAD FORE-SIGHT OF THE NEW PEDERSEN RIFLE.

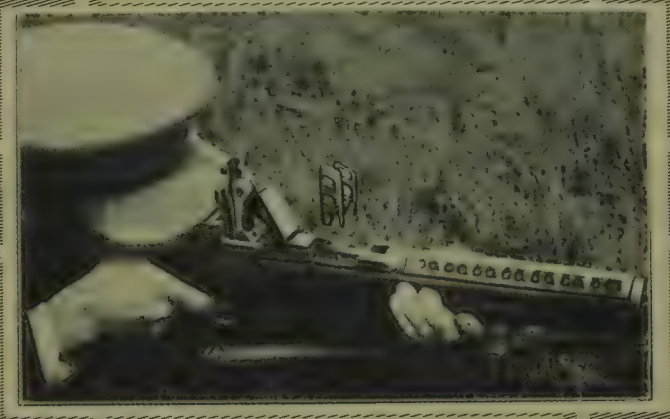
SHOWING ABSENCE OF PROJECTIONS: THE PEDERSEN RIFLE—BARREL AND COOLING FINS (FROM ABOVE).



THE CLIP BEING AUTOMATICALLY EJECTED WHEN THE TEN ROUNDS HAVE BEEN FIRED, LEAVING THE BREECH OPEN.



PLASTER CASTS OF BULLET CAVITIES IN CLAY (PEDERSEN CAVITY ON LEFT).



THE AUTOMATIC EJECTION OF THE CLIP REMINDING THE FIRER OF THE NECESSITY FOR RECHARGING.

At Bisley recently, trials have been made, by Vickers-Armstrong representatives, with a new type of self-loading rifle invented by Colonel Pedersen, of the United States. It should be emphasised that this is not an "automatic" rifle firing a number of rounds with one pressure of the trigger, but requires a separate pressure for each round fired. "Its low force of recoil (says a technical description) so reduces the blow on the firer's shoulder as to make accurate aim possible at the highest rate of fire. This, and the relief from manual loading, enables the soldier to fire the rifle continuously for long periods without fatigue. The soldier

has merely to press the cartridge-clip into the rifle and pull the trigger for each round. The clips hold ten rounds each. The clip is automatically ejected when the ten rounds have been fired. The sights, which are adapted both for ground and air targets, can be adjusted with one hand without removing the rifle from the shoulder. A soldier armed with the Pedersen rifle is relieved from bolt-manipulation, with the result that the number of wasted rounds is reduced to a minimum." A special cartridge of light weight has been designed, so that a soldier could carry into action 25 per cent. more rounds than at present.

PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.

MR. D. H. LAWRENCE.

Novelist, poet, and painter. Died, March 2, aged 44. Noted for a "frankness" unacceptable to many; but by others regarded as a genius. Born near Nottingham, son of a coal-miner.



MR. ERNEST LAW, C.B.

The authority on the Tudor period, Hampton Court, and Shakespearean matters. Died, February 25, aged seventy-five. A Trustee of Shakespeare's Birth-place. Contributed to this paper.



MISS ROSINA FILIPPI.

Known as an excellent "sound" actress and also as a teacher of acting. Died, February 27, aged sixty-four. Appeared in a great variety of plays, and also wrote.



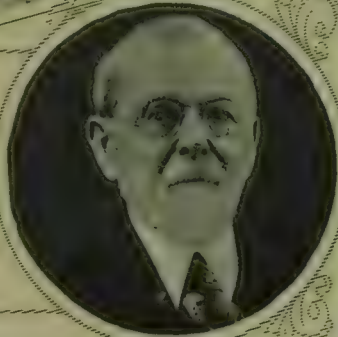
MR. C. K. SCOTT-MONCRIEFF.

Translator of the works of Proust, Pirandello, Stendhal, and others. Died, February 28, aged forty. Joined the K.O.S.B. at the outbreak of the Great War.



DR. G. H. PUTNAM.

The distinguished publisher. Died, February 27, aged eighty-five. Wrote notable books, including "Authors and their Public in Ancient Times" and "Books and their Makers in the Middle Ages."



LT.-COL. P. N. NISSEN.

Inventor of the Army hut which was named after him. Died, March 1, aged fifty-seven. Also invented the Nissen stamp for crushing gold ores. He designed the Tunnelling Co., R.E., Memorial.



AN ENGLISHWOMAN WHO IS A FOLLOWER OF GANDHI:
MISS MADELEINE SLADE.

Daughter of the late Admiral Slade. Now known as Mira Bai. Has stated her absolute belief in Mahatma Gandhi and his message to humanity.



THE KANCHENJUNGA EXPEDITION: MEMBERS OF THE ADVANCE PARTY OF INTERNATIONAL CLIMBERS PHOTOGRAPHED AT VENICE BEFORE LEAVING FOR INDIA.

In the photograph are (left to right) Dr. H. Richter, Mr. F. S. Smythe, Frau Dyhrenfurth, Professor Gunter O. Dyhrenfurth (behind), Herr C. Duvanel, and Mr. E. Gaspari. Frau Dyhrenfurth, the only woman accompanying the expedition, is a first-rate climber, and is also well known as an international lawn-tennis player.—[Photos by the "Times."]



THE KANCHENJUNGA EXPEDITION: PROFESSOR GÜNTER O. DYHRENFURTH, OF GERMANY, WHO LEADS THE PARTY.

THE KANCHENJUNGA EXPEDITION: FRAU GÜNTER O. DYHRENFURTH, WHO IS THE ONLY WOMAN ACCOMPANYING THE PARTY.



DR. JOSEPH WRIGHT. Professor of Comparative Philology at Oxford University. 1901-1925. Died, February 27, aged seventy-four. Could not read until he was sixteen!



THE EX-SHAH OF PERSIA. Sultan Ahmed, ex-Shah of Persia. Died at Neuilly on February 27, aged 32. Proclaimed, 1909; deposed, 1925.



ADMIRAL SIR F. FIELD. Admiral Sir Frederick L. Field is to succeed Admiral of the Fleet Sir Charles E. Madden as Chief of the Naval Staff. Will take office on about July 1 next.



CARDINAL MERRY DEL VAL. For eleven years, Pontifical Secretary of State. Died, February 26, aged sixty-four. Born in London. Twice a Papal Envoy to England.

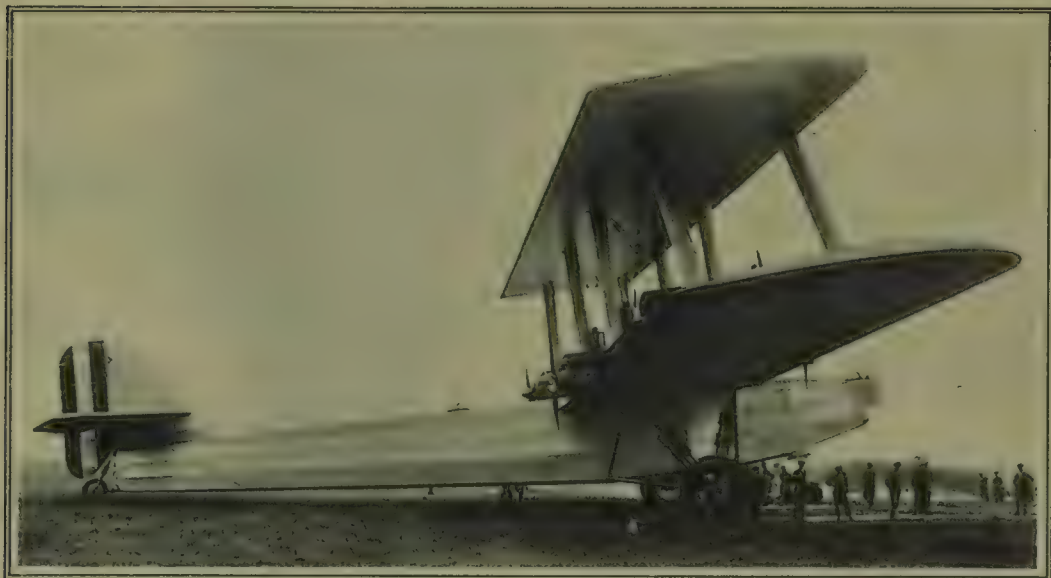


SIR ALFRED FRIPP. The distinguished surgeon who was Surgeon-in-Ordinary to the King. Died, February 25, aged sixty-four. Founded the "Froth-Blowers" charity.



SIR R. BROOKE-POPHAM. Air Vice-Marshal Sir Robert Brooke-Popham, now in command of the R.A.F. in Iraq, is to be the next Commandant of the Imperial Defence College.

HAPPENINGS AT HOME AND ABROAD: PICTORIAL NOTES ON RECENT EVENTS.



THE LARGEST AEROPLANE IN THE WORLD: A NEW GIANT CAPRONI MACHINE ON THE AERODROME AT MILAN AFTER A SUCCESSFUL TEST FLIGHT.

This photograph shows the latest type of giant aeroplane designed by the famous Italian engineer, Gianni Caproni, and described as the largest in the world. According to particulars supplied with the photograph, it is an all-steel biplane about 90 ft. long by 36 ft. high, with an upper wing-span of about 114 ft. and a lower wing-span of about 185 ft. The machine, it is said, was designed and built for military purposes, and can carry a number of machine-guns and a heavy armament of bombs, but there are special arrangements for adapting it to long-distance passenger service. The aeroplane is fitted with six powerful engines of 1000 h.p. each, made by the Isotta Fraschini Company.



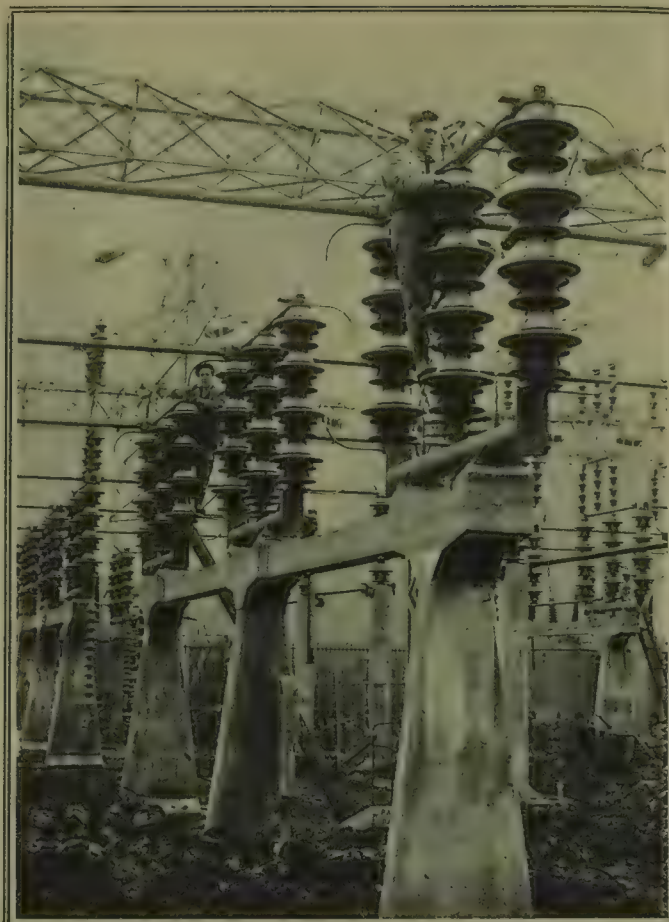
THE INDIAN EXTREMIST LEADER WHO RECENTLY SENT AN "ULTIMATUM" TO THE VICEROY: MR. GANDHI.

It was stated on March 2 that Mr. Gandhi's civil disobedience campaign in India would start within a fortnight, and that he had sent an ultimatum to the Viceroy, announcing that passive resistance would be undertaken to break the Government's salt monopoly. Gandhi's volunteers were expected to begin manufacturing salt at a village in Gujarat. His campaign involves non-payment of taxes and boycott of the British Government.



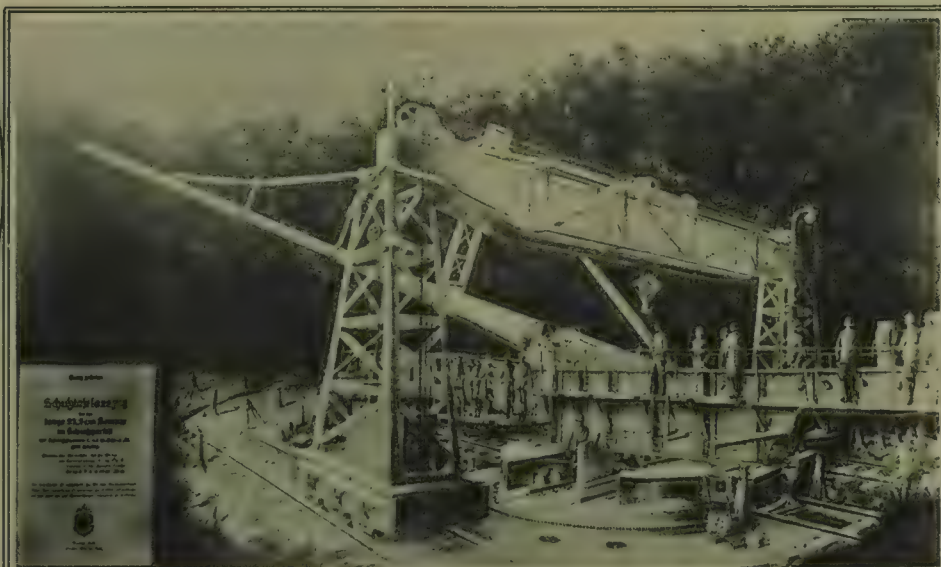
DISTURBANCES IN MADRID CAUSED BY SEÑOR GUERRA'S ATTACK ON THE KING: A SCENE AFTER THE POLICE HAD CHARGED THE CROWD.

Señor Sanchez Guerra, a former Conservative Prime Minister of Spain, made a speech in the Zarzuela Theatre in Madrid, on February 27, which caused great political excitement and confusion. Señor Guerra accused King Alfonso of having brought in the Dictatorship, and asserted that, having thus violated the Constitution, the King could no longer take refuge behind his constitutional irresponsibility. Though he said that he himself could no longer serve the King, Señor Guerra



THE NEW OVERLAND ELECTRICITY SCHEME: A SUB-STATION WITH A "FOREST" OF INSULATORS NEAR BEDFORD.

The first sub-station of the new overland electricity scheme, with which great progress has been made, is stated to be nearly complete at Bedford. Enormous insulators (as shown in our photograph) have been erected to carry the current of this station, from which over 150,000 volts are to be distributed to various districts.



HOW "BIG BERTHA" WAS MAINTAINED IN POSITION TO SHELL PARIS AT A RANGE OF SEVENTY-FIVE MILES: DETAILS OF ONE OF THE GERMAN "MYSTERY" GUNS.

During 1918 the Germans bombarded Paris, from a distance of seventy-five miles, with long-range guns of a type nicknamed "Big Bertha." Several emplacements were located by French airmen, but the details of their mechanism remained something of a mystery, especially the method by which the long barrel was kept raised. This is revealed in the above drawing by Colonel H. W. Miller (chief engineer of U.S. heavy artillery during the war), illustrating his new book, "The Paris Gun."



A CONSERVATIVE EX-PRIME MINISTER OF SPAIN DENOUNCES KING ALFONSO'S POLICY: SEÑOR SANCHEZ GUERRA SPEAKING IN THE ZARZUELA THEATRE, MADRID.

did not declare for a republic, and left it uncertain whether he would lead a party or retire. After the speech there was some rioting in the streets outside; the police charged the crowd, and several people were injured. General Berenguer's Government afterwards issued an official communiqué deploring Señor Guerra's action, and announcing its intention of protecting the King from attack.



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A "SKY-SCRAPER" OF THE SECOND CENTURY A.D.: A ROMAN "FIND."

PHOTOGRAPHS BY THE ARCHÆOLOGICAL DEPARTMENT OF THE MUNICIPALITY OF ROME; SUPPLIED BY PROFESSOR FEDERICO HALBHERR.



A STRUCTURE OF AT LEAST SEVEN STOREYS, AND, THEREFORE, UNPARALLELED EVEN IN OSTIA: THE REMAINS OF A BIG PRIVATE HOUSE BROUGHT TO LIGHT IN ROME—THE STOREYS THAT ARE SHOWING ABOVE GROUND.



THE PRIVATE HOUSE RECONSTRUCTED IN MODEL FORM: THE BIGGEST BUILDING OF ITS KIND EVER REVEALED IN ROME—SHOWING THE STOREYS NOW TO BE SEEN AND STOREYS THAT DESCEND TO A DEPTH OF TWENTY-SEVEN FEET BELOW THE PRESENT GROUND-LEVEL.

Discussing the photographs here reproduced, Professor Federico Halbherr writes: "The great work, now in progress, which has as its object the isolation of the Capitol has brought to light the remains of the biggest private house that has been revealed as a result of the excavations in Rome. These are at the foot of the northern side of the Hill, between the Victor Emmanuel Monument and the steps of the Church of Santa Maria in Ara Coeli; and, according to Dr. Colini, who is in charge of the undertaking, they date from the second century A.D., the period of the Middle Empire. The structure must have

had not fewer than seven storeys, for the walls and floors of the sixth are preserved: indeed, it was a veritable 'sky-scraper' for that period! Neither Pompeii nor Herculaneum knew habitations of this type, and even Ostia—where numerous office-buildings and 'apartment' houses have been found—has only yielded evidence of buildings of two or three storeys. The Roman house in question was almost embedded in later constructions during the Middle Ages, and later it was converted into a monastery, part of which was buried, in 1348, beneath the flight of steps of the Church of Santa Maria in Ara Coeli."

A HOLBEIN REVEALED BY X-RAYS—AND RESTORED BY SCRAPING!

PHOTOGRAPHS BY COURTESY OF MRS. COLVILLE-HYDE AND MR. ANTHONY BUTTS.



1. THE NEWLY-REVEALED HOLBEIN PORTRAIT OF SIR WILLIAM BUTTS IN THE STATE IN WHICH IT HUNG IN THE FAMILY PICTURE GALLERY FROM ELIZABETHAN DAYS UNTIL RECENTLY.



2. AN X-RAY PHOTOGRAPH OF PART OF THE PORTRAIT OF SIR WILLIAM BUTTS IN UNRESTORED STATE—REVEALING, UNDER THE VISIBLE PAINT, DETAILS OF THE PAINTING BELOW ITS SURFACE, INCLUDING A SLASHED SUIT.



3. AN X-RAY PHOTOGRAPH OF THE HEAD OF THE PORTRAIT OF SIR WILLIAM BUTTS IN UNRESTORED STATE—SHOWING THE RUFF, WHICH WAS FOUND TO HAVE BEEN PAINTED OVER THE END OF THE ORIGINAL BEARD.



4. THE PORTRAIT AFTER THE PRELIMINARY RESTORATION—WHEN DR. GANZ WOULD NOT ACCEPT IT AS A HOLBEIN, OBJECTING TO THE BREAST CHAIN, THE GLOVES, THE BACKGROUND, AND CERTAIN OTHER DETAILS.

The astonishing story of the revelation of a Holbein masterpiece which was under a mass of over-painting is told on page 396 of this issue, and is illustrated there and on these two pages. In illustration No. 1 there is seen a portrait of Sir William Butts as it hung in the family portrait gallery from Elizabethan days until recently—"an average portrait of the period of little or no artistic interest." In that state, doubtless, it would still be had there not been a Butts family tradition that Sir William, who was High Sheriff of Norfolk and Suffolk and Lord Lieutenant of Norfolk, had been painted by Holbein. This

was recalled a while ago, with the result that it was decided to submit the work to the X-rays. At once it was disclosed that there was a picture under the one visible to the eye, a picture of a man in a slashed suit; and further X-ray examinations disclosed most notable differences in other details. As Mr. Frank Davis notes in his article on page 396, it was not possible for the restorer to employ the usual methods in his endeavours to restore the painting to its original state: "The over-paint was practically of the same age as the original, and composed of the same materials, so that any solvents strong

[Continued opposite.]

THE REVEALED HOLBEIN: THE PICTURE RESTORED TO ITS FIRST STATE.

PHOTOGRAPH BY COURTESY OF MRS. COLVILLE-HYDE AND MR. ANTHONY BUTTS.



5. SIR WILLIAM BUTTS.—BY HANS HOLBEIN: THE MASTERPIECE AS FINALLY DISCLOSED BY THE SCRAPING-OFF OF THE OVER-PAINTING WHICH HAD TRANSFORMED A GLORIOUS WORK INTO A COMMONPLACE PORTRAIT.—FOR COMPARISON WITH ILLUSTRATIONS NOS. 1 AND 4.

Continued.

enough to remove the Elizabethan picture would inevitably destroy the, presumably, far finer portrait beneath." For that reason, Mr. Nico Jungman had to scrape away the over-paint—a task of extraordinary delicacy if the original painting was to remain undamaged. Much labour brought to light the picture shown in Illustration No. 4, which was submitted to the acknowledged Holbein expert, Dr. Paul Ganz. In that condition, Dr. Ganz would not accept it as the work of Holbein, objecting particularly to the chain on the breast, the gloves "placed between the fingers of the left hand like a nail in a plank,"

the background, and various other details. He suggested, however, that further X-ray photographs should be taken, and that the restorer should follow certain of his directions. The final result is seen in our full-page reproduction. To discuss detail—as apart from quality of painting—the background of the restored work differs vastly from that of the unrestored; Mr. Jungman has revealed slashed suit and light sleeves, a different cap, and a beard falling over a neck chain; and he has banished, with the over-painting, such things as the "nail plank" gloves and the breast chain.

A PAGE FOR COLLECTORS:

THE NEWLY DISCOVERED HOLBEIN PORTRAIT OF SIR WILLIAM BUTTS:
A TRIUMPH FOR X-RAYS AND SCHOLARSHIP.

By FRANK DAVIS. (See Illustrations on Pages 394 and 395.)



THE remarkable story of the superb portrait by Hans Holbein the Younger reproduced on the two preceding pages of this issue can be briefly told. There had always been a tradition in the Butts family that Sir William Butts, who was High Sheriff of Norfolk and Suffolk and Lord Lieutenant of Norfolk in the early years of Queen Elizabeth, had been painted by Holbein, but it was impossible to see in the sombre picture of the elderly man of Illustration 1 (on page 394) anything but an average portrait of the period of little or no artistic interest. X-ray examination, however, revealed (Illustrations 2 and 3, on page 394) a totally different picture underneath—a slashed suit; a full beard; a different cap; and another and smaller chain. The problem of restoration was incredibly difficult, because the over-paint was practically of the same age as the original, and composed of the same materials, so that any solvents strong enough to remove the Elizabethan picture would inevitably destroy the, presumably, far finer portrait beneath. The work of scraping away the over-paint without injuring what lay below—surely one of the most difficult and tedious restoration tasks yet attempted!—was performed by Mr. Nico Jungman with complete success (Illustration 4 on page 394 and Illustration 6 on this page). It is not difficult to imagine the disappointment of everyone concerned when Dr. Paul Ganz, the unquestioned Holbein authority, failed to see in this fine portrait the hand of the master. I must here quote his own words on this point from his critical article in the current issue of the *Burlington Magazine*:

"In the face, modelled with thick colours and heavy dark shadows, the master's precision and enamel-like clearness were missing; the lines determining the expression of the eyes, the nose, and mouth were too soft and weak; the beard and the hair were worthy of a competent painter, but not of a draughtsman of Holbein's extraordinary dexterity. The same

objection held as regards the hands, with similar dark shadows; the stiff pair of gloves, placed between the fingers of the left hand like a nail in a plank; the gold chain beginning under the shoulder and not even giving a genuine illusion of going round the neck; the poor outline of the figure in general, and of the right arm and left shoulder in particular. As for the technique, I observed that the surface of the man was higher than the background, contrary to Holbein's usual method of painting, and that its thin greyish colour seemed rather to suggest a French picture. . . . At this stage the portrait was considered by the restorer as being in its original state, but clearly if that were so it could not be accepted as by Holbein himself, and I encouraged him to follow my directions, and not only to take new X-rays of the details objected to, but also to find out if there was azurite mixed with the pigment of the background."

This was done, and "as soon as the parts painted over were taken away, the original blue background appeared in its right colour and was found to be higher than the genuine contour. The chemical examination



7. THE HEAD OF THE HOLBEIN PORTRAIT OF SIR WILLIAM BUTTS AFTER THE FINAL RESTORATION—SHOWING THE WORK AS ACCEPTED BY DR. GANZ AS AN UNQUESTIONABLE HOLBEIN.

Both Photographs by Courtesy of Mrs. Colville Hyde and Mr. Anthony Butts.



6. THE HEAD OF THE HOLBEIN PORTRAIT OF SIR WILLIAM BUTTS AFTER THE PRELIMINARY RESTORATION—SHOWING THE BREAST CHAIN, THE HAIR "COMPETENTLY" PAINTED, AND OTHER DETAILS WHICH CAUSED DR. GANZ'S REFUSAL TO ACCEPT THE PICTURE AS A HOLBEIN.

revealed the presence of azurite. Underneath the gold chain the white silk puffs continued, and under the gloves another silver button came out. . . . But the most important change was the improvement of the face (full-page Illustration 5 on page 395, and Illustration 7 on this page), which now appeared as untouched and well-preserved work typical of the master, proclaiming once more the accuracy of his drawing and the enamelled brilliancy of his painting. . . . The face as a whole now shows in remarkable unison the best artistic qualities of Hans Holbein's portrait-painting."

I have quoted Dr. Ganz's own words, first, because it is only right that the name of so distinguished a scholar should be known and remembered beyond the comparatively small circle of collectors and dealers who regard him, with justice, as the final and absolute authority upon the life and work of Holbein; and, secondly, because they illustrate exceedingly well the way in which experimental science in the shape of the X-ray has definitely taken its place as the servant—I almost wrote the partner—of knowledge.

This picture is something more than an astounding discovery. It marks a turning-point in the attitude of connoisseurs towards the investigation of Old Masters. It is safe to say that, without the aid of X-rays, no competent restorer would have dared to interfere with the Butts picture, and it was only by means of the X-ray that it was eventually brought to light. Up till now one often heard some of the most successful professional connoisseurs speak of X-ray photography as an amusing method of wasting time and of no practical value whatever; while at the back of their minds lay the fear that a purely mechanical process might make the merely human eye of the expert unnecessary.

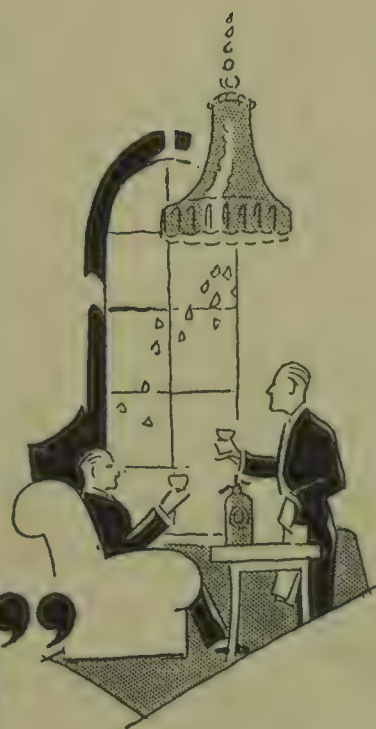
They will doubtless reconsider their attitude upon both these points. X-rays prove nothing, but give otherwise unobtainable indications of the original picture. The expert is not superseded, but becomes more necessary than ever, for it is only real knowledge of art that possesses the key to the interpretation of a purely scientific phenomenon. We may even hope that the annual destruction of perfectly good paintings by over-cleaning and drastic scraping in the attempt to find something better beneath the surface will at last come to an end.

On this point Dr. Ganz concludes his article with the following suggestion: "The X-ray gives us unexpected possibilities of control over the restoration of pictures, and affords a new form of protection against non-professional interference, if correctly used. But these possibilities can only be realised by the creation of an international office of control, whose business it would be to accumulate evidence and to collect the results of this type of work in all countries, with the object of giving everyone the chance to profit by the experience of others in these extraordinarily difficult problems of the conservation and restoration of works of art." Here is the opportunity for a man of means to found an X-ray library on the lines of Sir Robert Witt's library of photographs in Portman Square. It would be a work of absorbing interest and of great service to art history—and I am not so sure it could not be made to pay its own expenses.

THE CUSTOM OF THE CULTURED!



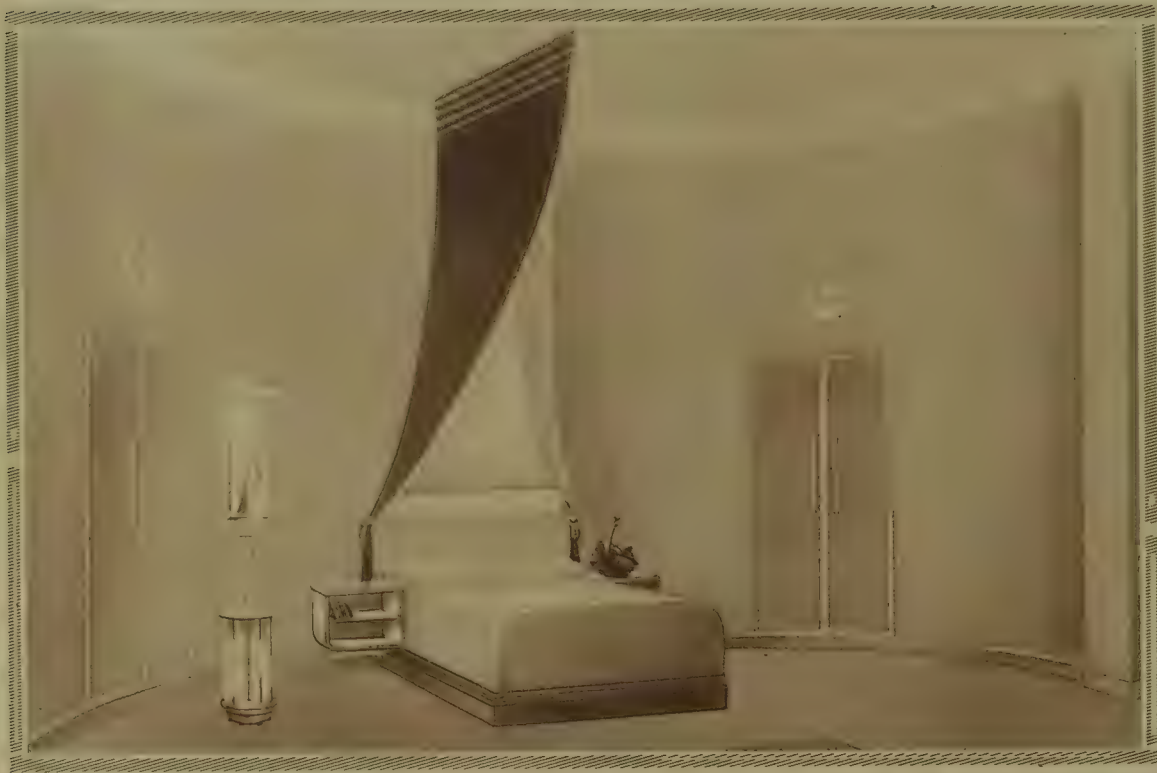
In matters of hospitality one must be assured that the refreshment offered to guests shall be of a quality beyond reproach. That is why the original Soda Water is to-day more popular than ever, its perfection recognised everywhere by those who know, the finest of its kind, the famous



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FEATURES OF THE FORTHCOMING IDEAL HOME EXHIBITION.



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THE DRESSING-TABLE IN THE "PAVILION OF LIGHT": RADIATORS ARE INSET AT EACH SIDE, AND LIGHT COMES THROUGH THE GLASS IN THE FLOOR.

THE 1930 Ideal Home Exhibition, organised by the "Daily Mail," promises to be larger and more elaborate in scale than ever before. The new Empire Hall at Olympia provides considerably more space, and there will be no less than eight special features, each a miniature exhibition. Of these the "Pavilion of Light" is one of the most arresting. This is, briefly, the result of a £1000 competition open to British architects, decorators, and electrical contractors, organised in conjunction with the General Electric Company. The façade of the Pavilion is lit with colour-sprayed lamps, and inside is a suite of six rooms showing the latest

[Continued opposite.]

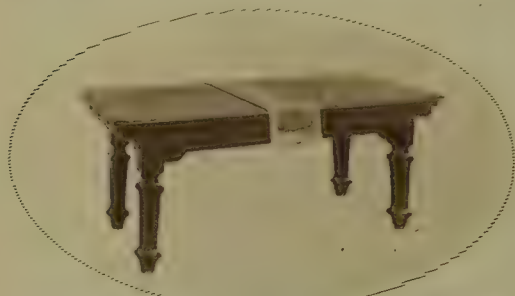


ALL ROADS LEAD TO THE IDEAL HOME! AN ARTIST'S FORECAST OF THE MAIN HALL AND GRAND STAIRCASE AT OLYMPIA, DURING THE COMING EXHIBITION, WHICH LASTS FROM MARCH 24 TO APRIL 17.

[Continued.]

and most artistic forms of lighting. A few are shown on this page.

The remaining seven features of the Exhibition cover topics which appeal to everyone. There will be a wonderful "Garden of the Artists" in the Annexe; "Nurseries of the Nations" in the Main Hall gallery; the "Gallery of Art and Antiques," the "Village of Ideal Homes," and "The House That Jill Built" in the Small Hall, and an enormous Noah's Ark, harbouring in a unique setting some of the strangest birds and animals in the world. Although there is still a fortnight before the opening day, hotels are already filling rapidly.



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BYRON, AUGUSTA, AND THE OTHERS.

(Continued from Page 378.)

dalliance with the idea of wedding Annabella Milbanke, the "pious mathematician" who was, indeed, to become his wife—and bitterly to rue it when not in her niche in that "gallery of defunct divinities of Byron's soul"; finally, the separation by consent, and Byron off on his travels again—shunned, thanks to toxic tittle-tattle and political prejudices.

To follow—as the wanton the wastrel—Clare Clairmont, who preceded him to Secheron, in the company of Shelley and her step-sister Mary Godwin, and in due time bore him the daughter she called Alba and he called Allegra; Marianna Segati of Venice, artless, ardent, but greedy and jealous—not without cause; Margarita Cogni, *La Fornarina*, conquered "by force of sequins"—a Venetian girl, with large black eyes, a face like Faustina's, and the figure of Juno—tall and energetic as a pythoness, with eyes flashing, and her dark hair streaming in the moonlight, "worshipping enough to stab herself as she was shown the door through which so many of her sisters had passed and despairing enough to fling herself into the canal, "whence she was fished out by the gondoliers."

Finally, the most daring *amour* of all—the *cavaliere servente* period with Teresa, Countess Guiccioli. Conquest was immediate. "As Byron left the Countess Benzon's drawing-room he slipped a piece of paper into Teresa Guiccioli's hand. It was a rendezvous. She kept it, and from that moment they met every day. She regarded herself as free. In that field the unwritten laws of marriage were clearly defined. A girl was confined to a convent until the age of sixteen; a rich husband was then sought for her, the older the better, and the young lady saw her betrothed occasionally in the convent parlour. She was overjoyed to gain her liberty at the price of her body; no question of love entered on either side. Count Guiccioli was sixty when he married Teresa, who was sixteen. From the first they occupied separate rooms, and she had not ceased to address him as 'Sir.' . . . The young Countess had completed her novitiate of fidelity; the husband was trustfully relaxing his vigilance; the time was ripe for taking a lover."

What more could Byron desire? He was sought and he sought; and he journeyed as Teresa and her husband journeyed—to Ravenna, to Bologna, to La Mira, to Ravenna once more, and, when the politically-minded Gambas were judged safer in banishment, to Pisa, into which he drove in most Byronic fashion.

"Byron arrived alone.—No, not quite alone: for he was accompanied by a flock of geese in a cage suspended beneath the carriage. For all his mockery of England, he clung pertinaciously in little things to the old customs of his country. He liked having hot-cross buns on Good Friday, and a roast goose at Michaelmas. He had, therefore, bought a goose, and in case it should turn out to be too lean he had fed it with his own hand for a whole month in advance. But this

made him grow very fond of his goose, and when the day came round he refused to have it cooked. Another was bought for him, and the favourite goose accompanied him on all his journeys. He then felt that his bird should not be deprived of the joys of family life, and thereafter travelled with four geese." He was less considerate of his "swans."

So to his death—the supreme gesture—the death at Missolonghi which set him by the side of the sons of Liberty and won him a salute of thirty-seven guns, "the number representing the age of the illustrious departed." And the doctors were astonished: "they were amazed to find that the brain was that of a very old man."

"At Missolonghi, which nowadays is a little town grown both prosperous and healthy, the Greeks have laid out a Garden of Heroes, where a column stands bearing the name of Byron, together with those of Marco Botzaris, Capsalis, and Tsavellas. The fisher-folk in this strange realm of water and brine still live in their huts of platted reeds; but they are no strangers to the name of Byron. They do not know that he was a poet; but if asked about him, they will answer—'He was a very brave man—and he came to die for Greece because he loved Freedom.'"

Thus let me conclude what I trust is an Appreciation which has indicated the scope, the method, and the manner of M. Maurois's "Byron." I must add that, apart from its controversial aspect, it will be very widely read and very much discussed. Romantic, never equivocal, commendably discreet, human, understanding, it is also well documented—altogether a study in the personal which will rank with the masterpieces; and rank so high both in the admirable translation and in the original.—E. H. G.

An exhibition which will interest all who follow the progress in the development of ocean-going vessels is to be seen at the West End Office of the Orient Line, 14, Cockspur Street. This exhibition takes the form of a delightful series of old prints and water-colours by famous artists, among them Mr. W. L. Wyllie and Mr. Norman Wilkinson, and illustrates various stages of progress in the means of communication between England and Australia. It is a far cry from the old sailing-vessels of 1853 to the oil-burning floating palaces of to-day, and even the vessels of twenty years ago seem quaint in comparison with the S.S. *Orontes*, one of the new 20,000-ton ships of the Orient Line.

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TO CORRESPONDENTS.—Letters intended for this department should be addressed to the Chess Editor, I.L.N., Inveresk House, 346, Strand, W.C.2.

SOLUTION OF PROBLEM No. 4063. (By REGINALD B. COOKE, PORTLAND, ME.)

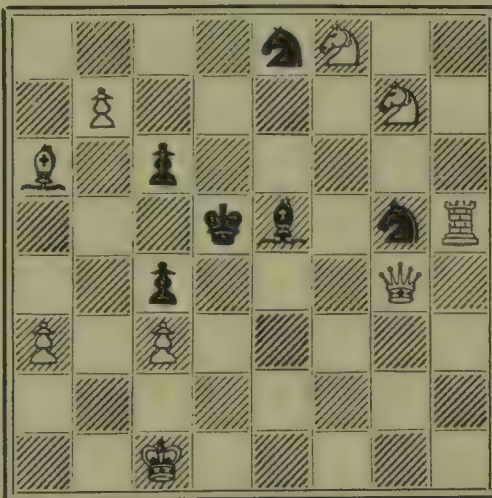
[5b2; 5p2; p1BkPp; Ppp2S1P; 1R2S1P; 3PR1Bp; 4 P2K; 8—in two moves.]

Key-move—B—R4 [Bg3—h4].

If 1. — K×Kt, 2. KtKt3; if 1. — KK4, 2. QKtKt3; if 1. — B×Pch, 2. QKt×B; if 1. — PKt6ch, 2. QKt×P.

A splendid key-move, giving an additional flight, and allowing two cross-checks. The setting is a trifle ungainly, and there are not many mates, but the change-mate after K×Kt is really clever, and the total disruption of the set play is both subtle and pleasing to the discerning solver.

PROBLEM No. 4065. By L. MELVILL GREEN (LONDON).
BLACK (6 pieces).



WHITE (9 pieces).

[In Forsyth Notation: 4S2; 1P4S1; B1P5; 3kb1sR; 2p3Q1; P1P5; 8; 2K6.]

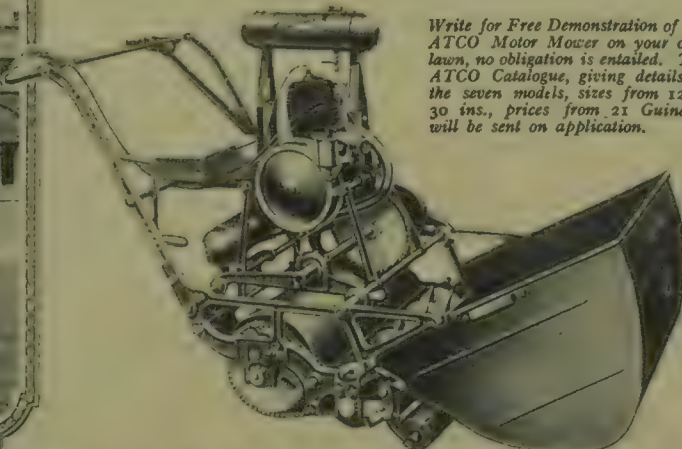
White to play and mate in three moves.



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IS MARS INHABITED? A NEW ASPECT.

(Continued from Page 370.)

the protoplasm on the earth in order to cope with the different conditions. Granted the appearance of such protoplasm or tiny organisms into which it developed, it does not necessarily mean that evolution followed the same lines as on the earth—i.e., the discovery of chlorophyll in plants, or hæmaglobin, bone, muscle, etc., in animals. Did the Martian inhabitants, if there are any, evolve along the lines of animals with pentagonal symmetry, or animals with internal or external skeletons, or animals that have both, like turtles and tortoises? It is possible that they have evolved along totally different lines altogether. It must be remembered that evolution was not responsible for the appearance of chlorophyll, hæmaglobin, bone, and so on, but it was on account of such improvements that evolution has produced what it has.

Many people hold that, having given a mass of gas, changes will take place in established order, so that eventually the universe will be constituted as from a vast machine which was bound to produce all that has since arisen. From the above considerations, however, it seems impossible to have any idea of what beings on Mars may be like. According to evolutionists, the types of animals on the earth at the present time have been brought to their present stages by natural selection in the struggle for existence. The adverse circumstances so often presented to animals and plants in different places have caused them to deviate from structures and characters which may have been constant for many generations. In fact, in many cases new species have been slowly evolved by this means. Can we imagine that in Mars the same conditions have arisen, and that the organisms concerned responded in exactly the same manner?

To sum up, the chances against there being any life at all on Mars are fairly great; but if life has appeared, then it seems more than probable that it will be of a different type from that on the earth. Also, if there are any human beings on Mars, then the chances of their being contemporary with those on the earth are still more remote.

Can it be possible that any other of the heavenly bodies is inhabited? If life exists on any other world, that world, it must surely be admitted, must bear some resemblance to this. In the first place, we do

not know if any of the stars have planets. Dr. Jeans, the eminent astronomer, places the odds at 100,000 to 1 against such a thing occurring. Considering, however, that there are more than 5000 millions of stars, even these odds will allow of a large number of planets being in existence. In these cases, however, the chances are again enormous that even one of these planets should be remotely like the one on which we live in order that the complex conditions for the emergence of life should appear. Many people consider that it is unreasonable to suppose that the phenomenon of life should be confined to our one minute globe. Even, however, granted that other worlds are inhabited, and considering the infinite variety of life that exists and has existed on our earth—insects, fish, elephants, plants, etc.—it is impossible even to speculate on the kind of life that might be found on such worlds.

HOW THE ANCIENT EGYPTIANS DID THE THINGS WE DO TO-DAY.

(Continued from Page 368.)

"shops," where most of the household necessities, especially clothes, were made, besides granaries, cattle stalls, and other appurtenances of a farm. In such cases, even the kitchens and the servants' quarters were a separate building. Less extensive properties concentrated all the activities of the household in one building. This was roughly square in plan, the rooms being grouped round a central reception-room of lofty proportions to which the light was admitted by clerestory windows looking out over the flat roof of the surrounding rooms. The arrangement of guest-chambers, reception-rooms, and private quarters of the family was such that, generally speaking, a visitor entering by the main door passed from one reception-room to another without having to go into the women's quarters at the back of the house. This private part of the building contained, in addition to a small living-room for the family, a large (and often a smaller) bed-room, with a raised brick dais on which the master's bed stood, surrounded on three sides with thickened walls to protect the owner from the extremes of temperature; a room for cupboards, and almost invariably a small bath-room. Much less frequently sanitation is provided for in a small adjacent room, and is indicated by the brick supports of a wooden earth-closet.

THE WORLD OF THE THEATRE.

(Continued from Page 374.)

for her frailty by her art—her art sublime. In those years she was not yet the globe-trotter she became; it was her first grand tour that started in Holland. Her voice was golden—in the truest sense of the word; she did not "tiger" then; but in "Hernani" she roared, a human lion stirring hearers to the marrow. But her greatest gift was her heart-notes—Ibsen's "harps in the air." She was, in the first act, the *ingénue* despite her sins—a sister of those *grisettes* immortalised by Murger; in the second and third the *femme entretenue* of quality, immense in the scene with the father; in the fourth, when Armand, in a towering rage, showers upon her a contemptuous rain of louis d'or and a cloud of blue banknotes, she was, for all her humiliation, the *demi-mondaine* wincing, but not faltering, like a perfect woman of the world. And then came the last scene: the frail body shivering, trembling, shaking under the lash of the fatal cough and almost visibly breathing her last in the arms of her penitent lover. That was not acting. That was a divine surrender to the delivering angel of death. We all wept—men and women, young and old—and we were not ashamed of our tears, for our hearts thumped and writhed within us at this supreme sacrifice of expiation.

Never, never again did Sarah Bernhardt reach such human greatness in the long *venue* of her triumphal career. I saw her again time after time in "La Dame" in many cities of the world. I saw her in her fifties, when she had matured in contour; her voice had become more sonorous, less tender, the result—as Sarcey said—of her constant forcing of the note to carry away Transatlantic audiences. And yet she moved me. I saw her in her waning days, an old woman making superhuman efforts to be young, and I felt as one who faces a noble ruin and rebuilds and peoples it with visions of pristine days. And yet she moved me—differently, but profoundly. But that first appearance in 1880 dwells uppermost, ineffaceably, in memory. I live through that enchantment as I write. What charm, what greatness, what superb control and domination of all the gamuts of the human clavier! What a task to follow her; what achievement to accomplish but a tithe of so great a creation! May Thalia take Miss Tallulah Bankhead under her protecting wings!

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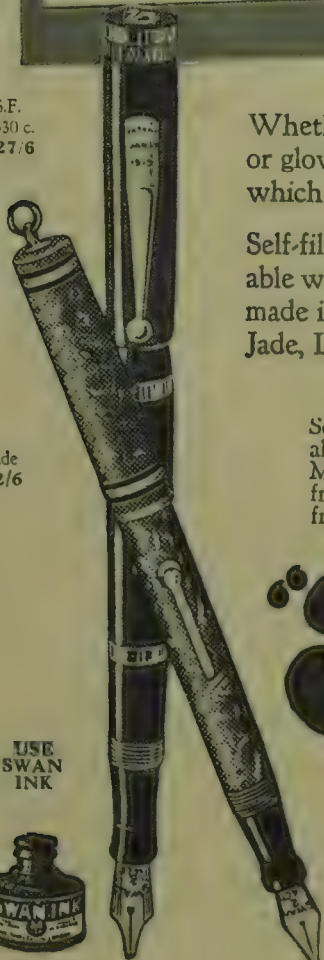
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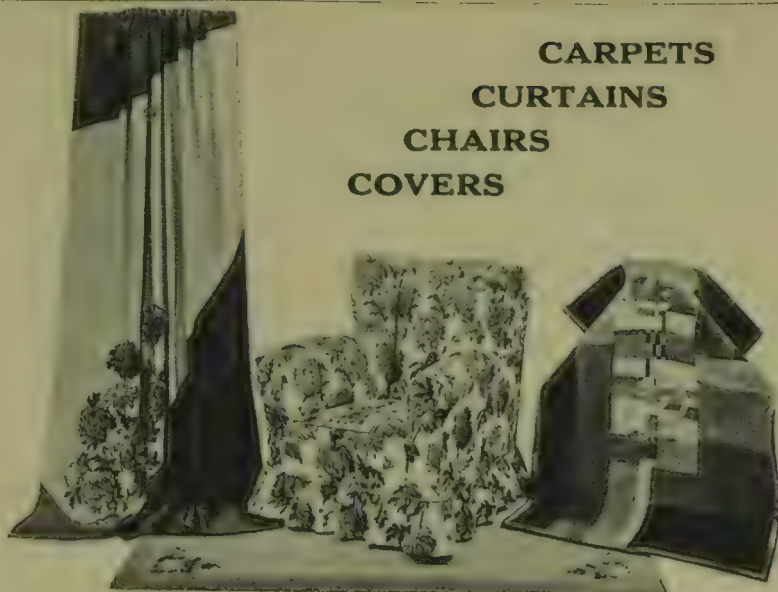
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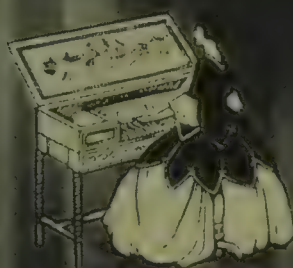
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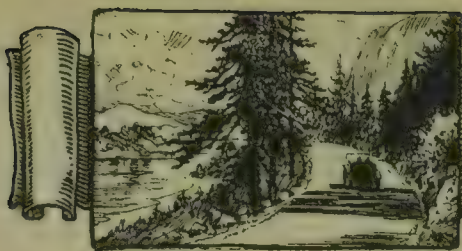
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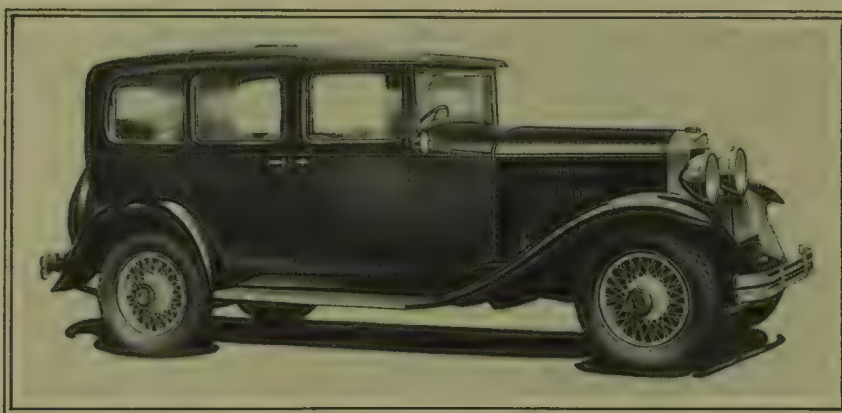
THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

GOVERNMENT departments are not easy to influence, but as the nearness of Budget Day approaches I feel impelled to raise a voice against any further increase in petrol taxes. Rumour, ever rife at this period of the year, suggests that the motorist cannot be allowed to rest quietly *in statu quo*. It is suggested in some quarters that a revision of the present private-car horse-power tax is needed, and, in place of paying £1 per annum per Treasury-rated h.p., only a nominal registration fee of ten shillings per car be paid, and the rest of the revenue needed added to the petrol tax, which is already fourpence per gallon. As that petrol tax produced over £12,000,000 per annum, and the present horse-power tax on private cars an equal amount, this means doubling the present fuel tax to give the same revenue as during 1929, plus the usual increase as registrations of cars in use multiply. As, however, the petrol tax is paid by car-owner and commercial-vehicle proprietor alike, I should hazard a guess that £8,000,000 out of the £12,000,000 from petrol taxation is paid by the commercial vehicles, so that it would be fairer to let matters stay as they are. Also, I am sure the commercial-vehicle owners do not want their present impost increased in these days of sharp competitive trading. The trouble in altering motor-taxation systems is that someone is always going to be hurt, even if someone else is benefited. Another bright idea is to tax cars by cubical content of the engine, at five to ten shillings per 100 c.c. (cubic centimetres),

standard mixtures. The proper way to use it is to add from ten to fifty per cent. of "racing" to ordinary straight Shell, to meet the need of particular sports cars. Thus, supercharged Alvis, Bentley, Bugatti, Lea-Francis, and Mercédès cars are suited by about fifty-fifty; non-supercharged Bentleys with twenty per cent. of Racing Shell; whilst a touring Bentley runs perfectly on ordinary Shell alone.

passenger, I strongly recommend readers who wish to "do the Continent" in a non-hurried manner to write the Daimler Hire, Ltd., 243, Knightsbridge, London, S.W.7, for their most interesting book of fares and itineraries to France, Italy, Austria, Switzerland, Germany, Holland, Spain, Czechoslovakia, and North Africa. Truly Daimlerways is the modern magic carpet!

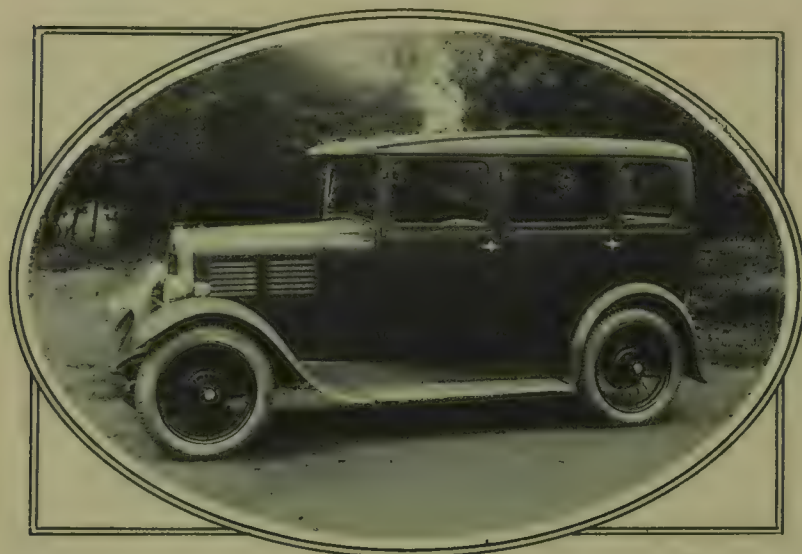


"A MOST INVITING CARRIAGE AT SUCH A MODERATE PRICE FOR ITS FULL COMFORT AND EQUIPMENT": THE GRAHAM-PAIGE MULLINER WEYMAN SALOON.

North Africa Pullman Tours.

That associated business concern of the Birmingham Small Arms Company, Ltd., styled the Daimler Hire, Ltd., have inaugurated a new venture under the name of "Daimlerways," to meet a growing demand from people of moderate means to tour the Continent by motor, and also to tour off the beaten track through Algeria and Tunis, and see the desert of North Africa in its glory of varied colours. Expeditions in tourists' own cars have a certain number of difficulties, so the Daimlerways organisation offers to provide an exceptionally luxurious type of saloon coach on a Daimler chassis, fitted with fifteen arm-chair seats in five rows of three, and a small lavatory and pantry in the rear. All has been done in the manner of furnishing for travel comfort. Itineraries have been prepared which cover most of the interesting parts of Europe, and tours are arranged to take a fortnight or three weeks, in order to suit requirements of business people who cannot get away for a longer time. Couriers of the Public School class accompany each tour, and relieve the passengers of all the little worries of travel in connection with hotels, Customs, and so forth. Charges are on a basis of three guineas

speed gear. Its advent has produced a marked improvement in general gear silence, and the constantly meshed internal gears give a fool-proof change up or down which has encouraged drivers to make use of them far more than they did before the coming of the "twin-top." The result is a better mile-average and less wear and tear on the mechanical horse. There are five chassis made by this firm to-day—three fitted with six-cylinder engines, while two are "straight eights." Each model has a new positive petrol supply in place of the old vacuum tank, so there is less risk of fire. Hydraulic brakes and hydraulic shock-absorbers are also provided. The three larger models have radiator shutters thermostatically controlled, and are fitted with centralised chassis lubrication, whereby twenty-four points of the chassis receive their proper amount of oil at one depression of a pedal. Bumpers are fitted on all models in front and at the rear, which preserve the wings from the minor injuries that are so tiresome when received by other folks' careless manoeuvring. The six-cylinder engine of the Mulliner-Weymann fabric four-door saloon is rated at 23.35 h.p.; there is thus ample power in reserve for high-speed touring in hilly country, combined with the excellent silent third-speed gear. Consequently, the back-axle ratio is 3.9 to 1, and one can travel at eighty miles an hour as a maximum. Notwithstanding its capability for high speed, the petrol consumption averages twenty miles or more to the gallon. Well sprung and free from engine vibration, this saloon makes long journeys easy travelling, and in view of its other characteristics above mentioned, it should make particularly strong appeal to those who require a vehicle of this type and attainments. Altogether, this Graham-Paige is a very attractive car.



FITTED WITH WIRE WHEELS: THE 1930 STANDARD 9-H.P. "TEIGNMOUTH" SALOON.

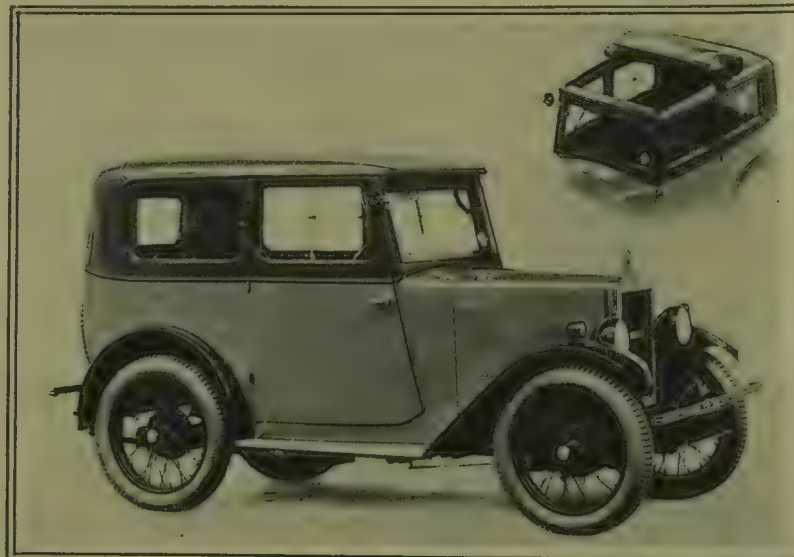
The ordinary price of this car is £215. For the wire wheels, as illustrated, there is an extra charge.

instead of the present £1 per R.A.C.-rated h.p., and leave the rest of the taxes as they are.

A new "high-compression" petrol is now on sale in England called "Racing Shell," designed to meet the requirements of drivers of super-sports cars and motor-cycles with abnormally high compression or supercharged engines. This is a new standard grade of a concentrated anti-knock fuel, and can be obtained in two-gallon tins on main roads classified as "A" in the United Kingdom at 2s. 3½d. per gallon; in London at 2s. 1½d.; and in the Home Counties at 2s. 3d. per gallon—compared with ordinary Shell spirit at 1s. 7d. For ordinary engines this more expensive spirit is of no great advantage at the extra price, but I mention this Racing Shell to inform the comparatively small group of sports-car owners that it is now procurable on the main highway fuelling stations instead of at Brooklands only.

The supercharger is growing slowly but surely in popular use on sports vehicles, even when these are only used for touring, so that this new motor spirit, consisting of a selected and exclusive blend of particular hydrocarbons, gives these extra high-compression engines the greatest possible power and anti-knocking qualities which ordinary petrol could not provide—as Racing Shell claims to be a better fuel than pure benzol, and is, of course, far superior to

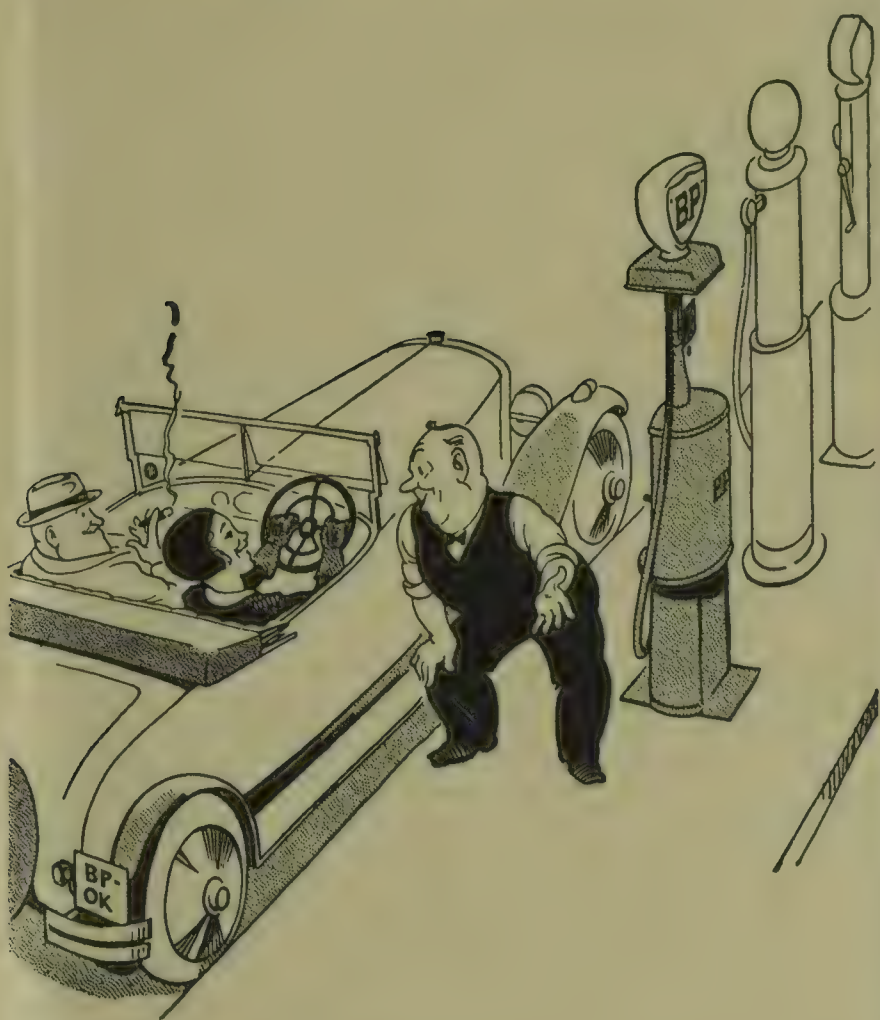
a day per head, to include all expenses and gratuities, with the exception of those tours where a train journey is necessary for part of the way. The Riviera Service, for instance, leaves London every Saturday, and a return service leaves Nice every Sunday, the actual journey taking six days; the round trip occupying a fortnight. One Algerian tour starts on March 30 from Algiers and finishes at Tunis on April 19. Another, for fourteen days, commences from Tunis on April 18 and finishes on May 1. In both tours the travellers are met at Algiers and Tunis on arrival from Marseilles, to which they travel by train. As these Daimler 100-h.p. Pullman limousines have plenty of reserve power, and are strictly limited in seating accommodation in order to ensure ample comfort for each



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Popular Phrases Illustrated

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When the man pops the question to me
I keep as composed as can be
And never feel shy,
For, of course, the reply
That a lady should make is "BP"!

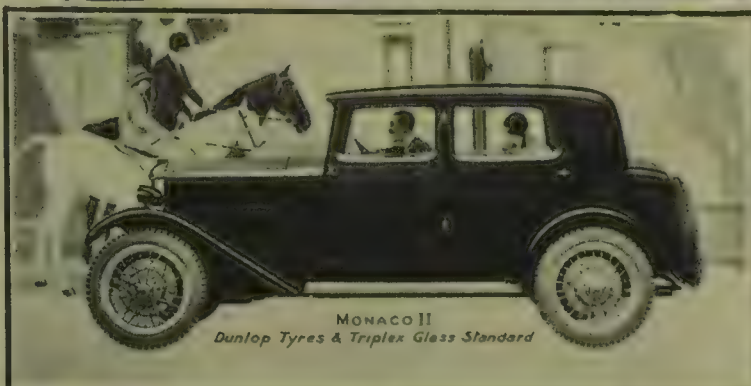


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RILEY (COVENTRY) LTD., COVENTRY
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London: 42, North Audley Street, W.1

MARINE CARAVANNING.—LXXI.

By COMMANDER G. C. E. HAMPDEN, R.N.

THE man who knows best whether a new boat will be satisfactory is obviously her builder, and he obtains much of his information from the private trials he carries out previous to the official one. My experience of "builders' trials" is that all sorts of small annoying things go wrong, and many hours are spent in making adjustments. Very few, however, were required a few days ago when I was present at the private trials of a new motor-cruiser built by Mr. R. C. J. Hervey, of Richmond Road, Isleworth. She has been ordered by a private owner, and, though not built definitely to Lloyds' specification, she would without doubt be classed by them, if so desired, without any alterations being required; for she has been built to the highest specification of the Bureau Veritas, which calls for equal if not greater perfection.

She is a vessel of 43 ft. long, 11 ft. beam, and 4 ft. 6 in. draught, and is planked and decked with teak, whilst oak is used in most other places. High speed was not called for, but every effort was made to produce a craft that was not only a sea-going home, but also one that was silent under weigh, saved labour, and had a low fuel consumption. Outwardly she is much like others of her type, with a raised cabin-top aft and a central cockpit which is covered with a teak deck-house having large sliding sun-hatches in its roof. Aft it is a large larder on the starboard side, and a twenty-gallon fresh-water gravity tank for the supply of wash-basins to port, both neatly housed in a teak extension of the deck-house. Inside is the wheel and usual engine-controls, a box containing the batteries, the hand bilge-pump, fuel-tank of the electric-light engine, and two large main engine gravity fuel-tanks in the wings. The wheel is on the port side, with the chart table alongside, whilst at the after end arrangements have been made to fit an additional bunk athwartships.

Below decks the head-room is astonishing, for it is never less than 6 ft. 2 in., and often as much as 7 ft. At the fore end of the cockpit are some steps leading down to an alley-way, with a large skylight over, on either side of which are the two engine-rooms



"A SEA-GOING HOME": THE 43-FT. MOTOR-CRUISER BUILT BY R. C. J. HERVEY, OF ISLEWORTH, TO AN EXCEPTIONALLY HIGH SPECIFICATION.

This motor-cruiser has accommodation for five, not including the saloon settees and a cot for a paid hand. She is fitted with twin 24-h.p. Gleniffer engines that give her a speed of 8½ knots.

(to reduce noise further), which are entered through sliding doors in the panelling. At the fore-end of this is the owner's cabin, panelled with mahogany, and fitted with two full-length wardrobes and drawers under the bunks. In the forward bulkhead is an arched recess and a door (with a folding dressing-table on it) leading into a small toilet-room, the chain-locker being beyond it. This cabin has four ports, a skylight, and four electric lights.

In each engine-room is a 24-h.p. six-cylinder Gleniffer petrol-paraffin engine, which drive 27 in. by 24 in. Thornycroft propellers through Burn transmission gears of the 2 to 1 variety. The choice of this combination of high-class units that have proved their value before was decided upon in order to ensure silence, absence of vibration, and reliability, and appears to have been justified in every way. The starboard engine-room contains also a cot and toilet for a paid hand, whilst in the port engine-room is the Stuart Turner 25 volt. 15 amp. electric-light plant. Aft the engine-rooms and under the cockpit deck are the main paraffin fuel- and water-tanks, which are filled from on deck. Fuel is carried for 550 miles, whilst the water-tanks hold 150 gallons. Steps lead down from the after-end of the deck-house to an alley-way, with the bath-room to starboard, galley to port, and the saloon beyond, with a double-berth cabin aft it.

The bath-room contains a wash-basin, toilet, and full-length bath heated with a Ewatts Victor paraffin geyser. Dissolved acetylene-gas is used for cooking, and a large supply of it is carried in cylinders stowed so as to act as ballast. The saloon is panelled in light oak, and is not of the "tram-car" type, for one settee folds into the panelling, leaving space for easy chairs, whilst a writing-table is fitted on the starboard side. The after cabin has one fixed bunk with drawers under, and a low couch on the other side, with a wash-basin on the after bulkhead. Access from this cabin to the deck can be made through a sliding hatch at its after-end. Though the designed speed was 8½ knots (9½ m.p.h.), the mean speed reached on trial was 8½ knots (over 10 m.p.h.), which, for a vessel of this type and power, is a very creditable performance, and one that will probably be exceeded after the engines have "run in."

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S/327

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fireback
and a
Devon
surround**

Stand No. 129.
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Empire Hall (Ground Floor)

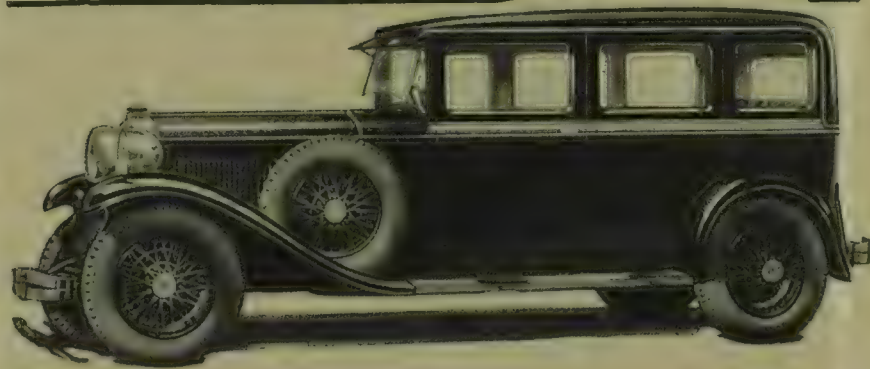


There are two parts to a fireplace—the fireclay back and bottom on which the fire burns and the surround which sets it off. To get 'Devon' quality in both, be sure that you get 'Devon' workmanship in both. It's easy to tell—the words "the Devon Fire" are stamped on a tile in the back of the surround as well as on the fireback. Write for Catalogue.

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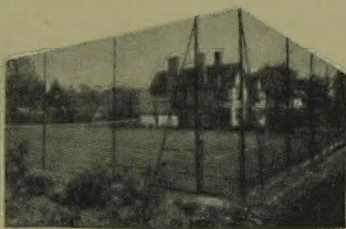
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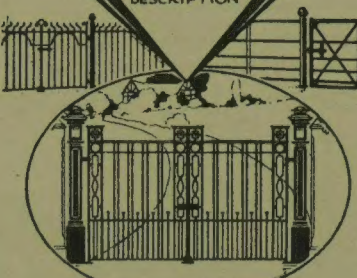
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"You're a Dog in the Manger

a Nigger Driver — you have your heel on my neck."

"All I've got to say to you finally is that I'm utterly fed up. I'm full of beans and I've got to work them off." She left and slammed the door.

After which Harling dined alone and sat alone, returned every night to a house the loneliness of which was ghastly, and heard his wife on the creaking stairs on her way to a lonely bed. Injustice? He considered that that word applied equally to him. He talked to himself of pulling his weight in the boat—that phrase she disliked so much, and of which, because of a lack of training, the average woman knows nothing and, as he maintained, cares a damn sight less. It was a pity that he was without an elderly philosophical friend and adviser who could tell him with brutal frankness what a perfect ass he was and talk wisely about the need of a reasonable point of view. It wasn't enough, it's never enough for a husband to supply his wife merely with meat and vegetables, servants and a roof, especially when she's young. But this man hated failure and wouldn't own to it. And so he cracked the whip. Whereupon, with her chin stuck out and her lips made all the redder by the whiteness of her face, Tessa announced that she had finished with that "cruel house" and went off to Le Touquet with her mother and the gang

In "THE DESERTED CITY"
by Cosmo Hamilton



All in this month's Issue:

"GETHEMANE" by Dean Eltham
"DANGER" by May Edginton
"I AM GLAD THAT I AM GROWING OLDER!" by Lady Drummond Hay
"HOLLYWOOD . . . FROM THE INSIDE" by Leslie Fenton
"GOODBYE TO ALL THOSE" by Beverley Nichols
"MODERN NOVELS AND THEIR CRITICS" by Lord Birkenhead
"TOUTING" by May Edginton
"WE OF THIS ISLAND" by Cosmo Hamilton
"THE REST OF THE WORLD" by Diana Bourbon
"MEIN SCHATZ" by Geoffrey Moss
"WHEN THE DEAD RIDE" by Armine von Tempski
"WHAT MAKES A PLAY SUCCEED" by Ruth Teazle
"FRENCH, GERMAN AND DANISH NOVELS—AND AN ENGLISH ONE" by Arnold Palmer
"ENGLISH MANNER AND AMERICAN MATTER" by Sydney Tremayne
"I BELIEVED . . . IN HEAVEN AND HELL" by The Rt. Hon. Sir William Bull
"FAMOUS WOMEN OF HISTORY," painted by F. Matania, R.I.
THE FUN FAIR
"FOUR SPRING RECIPES" by Catherine Ives
"CASSEROLE COOKERY" by Catherine Ives
"THE DESERTED CITY" by Cosmo Hamilton
"FURNISHING THE HOME" by Baseden Butt
"I'M A DREAMER—AREN'T WE ALL?"

A TELEGRAM FROM PARIS ON THE LATEST FASHIONS
THREE PRACTICAL STYLES FOR SPRING DAYS
MORNING, NOON AND NIGHT IN THE NURSERY
"MONOGRAMS" by Marion Dorn
"FLOORS AND CEILINGS" by Grace Lovat Fraser
"THE GLASS AGE" by Wilma Bernhard
"GADGETS"
"THE LITTLE THINGS THAT MATTER . . . IN PARIS" by Mary Pandos
AN ATTRACTIVE COSTUME FOR EARLY SPRING
PATTERNED TWEEDS ARE CORRECT FOR MORNING WEAR
THREE NEW VERSIONS OF THE AFTERNOON GOWN
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MODERN QUILTS OF TRADITIONAL DESIGN
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"HOCKEY SPORTS" by Mrs. Eustace White
"BADMINTON TOURNAMENT PLAY" by Alice M. Cooke
THE CHILDREN'S SALON
WOMEN'S GOLF SECTION by Eleanor E. Helme
THE "EVE" GOLF COMPETITIONS
"NEW LEGS FOR OLD"
"VENUS RISES AGAIN FROM THE FOAM" by "Chrysis"
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